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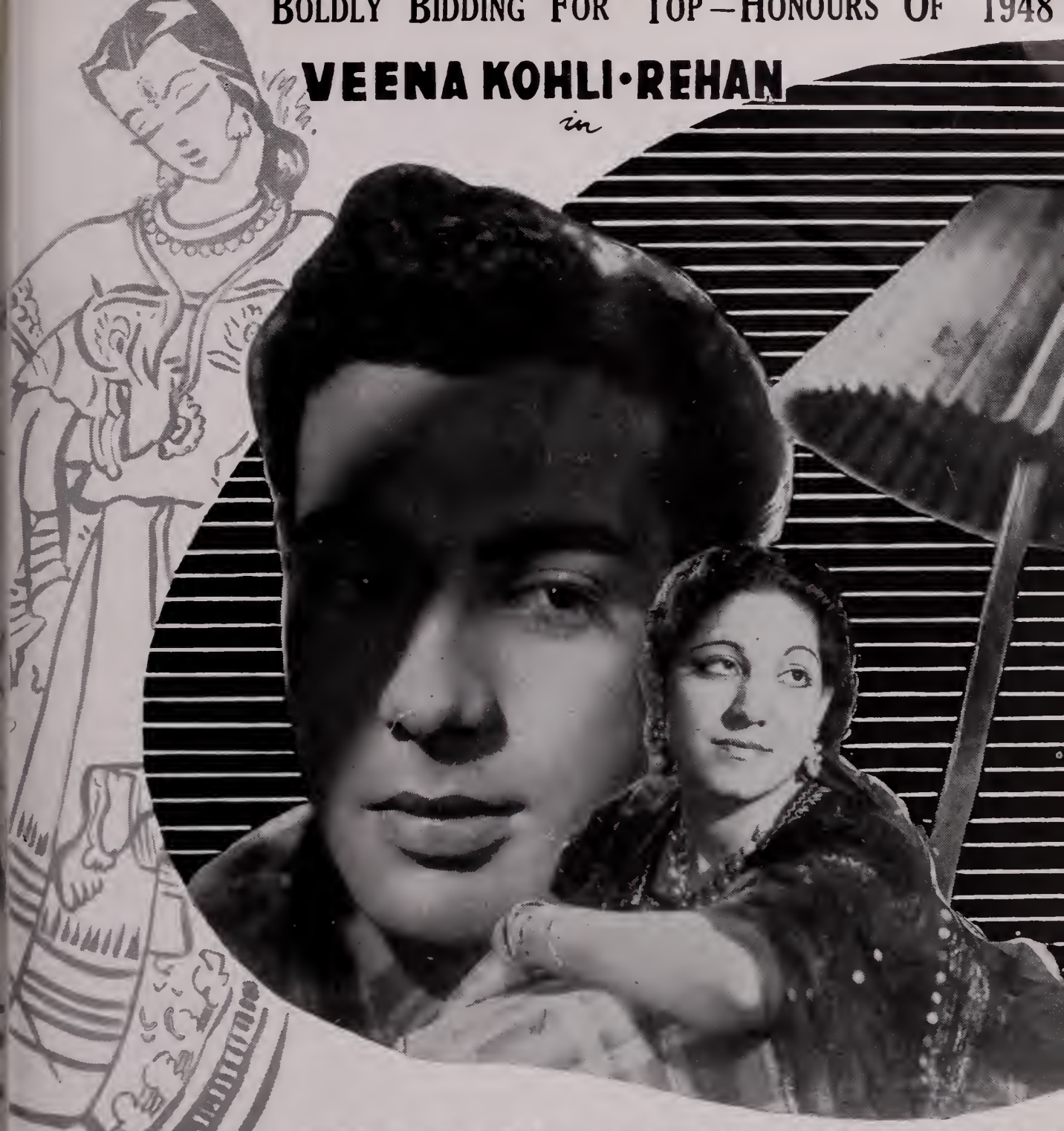

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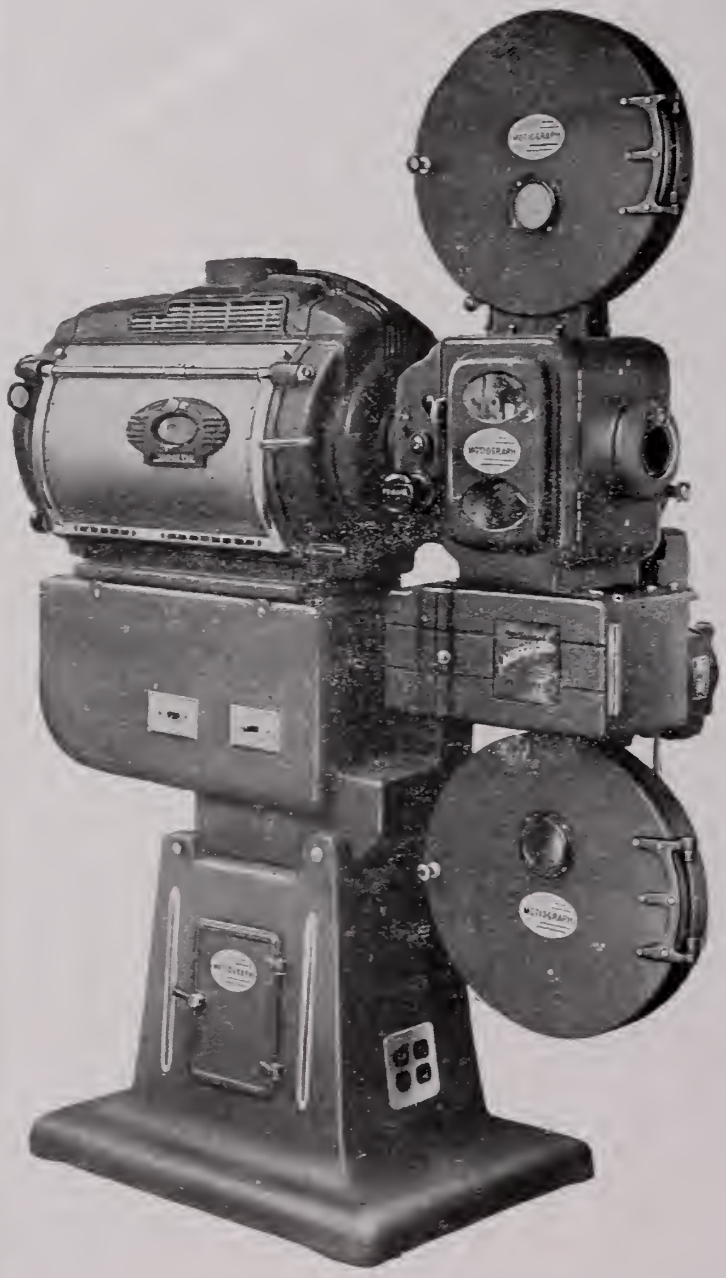

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Hit Back Or Die!

The thundering success of "Baghdad-ka-Chor", the bed Hindustani version of "Thief of Baghdad", a da production, at the Excelsior and Minerva cinemas Bombay must not only rouse the Indian motion pic- producers into action but also goad the Government ndia to sit up and take notice of the millions that be sent out of the country with impunity to soft and l currency countries if such dubbed pictures are per- ed to exploit our people without any let or hin- ice as at present.

It is estimated by experts that not less than Rs. 20 is will be collected by this single picture in India. l all this money will be sent out of our country with help of an Indian, K. M. Modi of Western India atres—the man who distributes this picture in India provides it with exhibition dates in his own theatres ates which the Indian film industry needs very badly xhibit its own accumulated product.

After shaking hands for years with provincial gov- rs in expensive evening suits at the gates of his mas, quite a few people expected K. M. Modi to be hted—a common Parsi ambition—but the white- ed Congress government completely upset the apple- by abolishing titles and K. M. Modi has still re- ned a plain Mister. But as India is even now a Do- ion with the King of England as His Majesty, a title always be conferred on any Indian who serves the interests of Great Britain. With Sir Stafford Cripps ently under the direct tutelage of Arthur Rank, the ish film tycoon, and Modi as Rank's counterpart in a. it is not at all improbable for K. M. Modi to ire a belated knighthood for helping the British to out of India large sums in keeping with Britain's while imperialism in this country.

Had it been a simple matter of routine business, K. Modi had enough Indian pictures to keep his forty odd theatres continuously busy round the year. He l not have cut into the playing time given to Indian ures to make a special provision for "Baghdad-ka- r" (in Hindustani) at two theatres in the city simul- ously—one of them (The Minerva) being right in heart of audiences for Indian pictures. Evidently M. Modi wants all and sundry—from the masses to classes—to see "Baghdad-ka-Chor" and thus culti- a taste for other foreign pictures on similar lines.

We have never doubted K. M. Modi's business acu- men. From a struggling manager of a wayside cinema in Poona, he has now become a man of two crores (his own estimate at a dinner party) and now lives in a pala- tial building worth Rs. 22 lakhs on the Nepean Sea Road —a roof more expensive—than the sky God has provid- ed to the poor. His unique success and his imposing pile of millions, inspite of the Excess Profits Tax, constitute a thrilling romance of the film trade. Had the Tax not existed Modi would have become another Rank of India and brought more glory to the film trade, at which bank- ers have always looked with suspicion.

We wish Modi even a greater success in future but we commend that trade should not be so completely divorced from the general weal of the country, especially in these times when the Indian rupee looks so small in comparison with the British pound and the American dollar.

K. M. Modi, who himself owns film studios and whose brother Sohrab Modi is one of our leading film producers, cannot be blind to the economic problems of the Indian film industry—problems due to excess of pro- duction and shortage of theatres and the unhealthy com- petition by foreign pictures. Modi also knows very well that due to the acute shortage of housing accommodation and housing materials, the Government have stopped the construction of new theatres (though, of course, his 'New Empire' in Bombay was built probably during the steel and cement controllers' sleeping hours). Under such circumstances every theatre in the country must be made available for Indian pictures if our indigenous film in- dustry is to survive and if Indian money is to remain in the country.

These are patriotic considerations which should have appealed to K. M. Modi as an Indian. During the present economic crisis through which our poor country is passing, every man must pull his weight by doing the right thing and helping our popular government to do their bit for the people.

The part, therefore, which K. M. Modi is playing as the agent of foreign pictures in direct competition with our own, can hardly be considered worthy of a self-made man who has made all his money in the country of his birth and from his own people. He can pay back at least a little of this huge debt by denying to the foreign- er an opportunity to exploit our people and in doing so

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a helping hand to our own film industry and save a e drainage of our national wealth.

Let us, therefore, hope that Modi will revise his e policy to suit our nation's economic distress and prevalent sentiment of patriotism.

But whatever Modi thinks or does in the future, the an film industry and the Government of India can- possibly be indifferent to this menace of foreign luctions dubbed in Hindustani.

Apart from "Baghdad-ka-Chor", "Bambi" a Walt ney picture is ready for release in the Hindustani ion. It was dubbed at the Prabhat Studios in Poona when Walt Disney showed it to us in Hollywood, we e pleasantly surprised at the technical excellence with ch Prabhat had done the job. "Bambi" will prove ther severe drain on the poor Indian purse when the ure is released in India.

Apart from these two pictures, a series of "Tarzan" ures, "Bathing Beauty", the Technicolor riot of M.G. featuring Esther Williams, "Four Feathers", another da humbug and quite a few other popular pictures at present being dubbed in Hindustani at different ign studios and all with the help of Indian quislings he foreign countries.

All these pictures are miles ahead of the best Indian ure in quality, technique, sex-appeal and audience rest. All of them drew packed houses all over the ntry in their original English medium. Imagine, efore, the havoc they will create with our masses n these pictures start speaking in Hindustani.

By virtue of their newly acquired medium of Hin- tani, these pictures will naturally command all the itres which have been exclusively showing Indian ures hitherto. To quote an immediate instance: the erva in Bombay showing "Baghdad-ka-Chor". One one the Indian theatres will be captured by the eigners and in a short while, Indian pictures will be ging for theatres.

This fast creeping menace to our film industry must immediately checked by our film producers, if our industry is to have any future at all. Exhibitors who anxious to make easy money by throwing open their rs to the foreign productions in Hindustani must be alised or boycotted. If necessary, Indian producers st train public opinion against this foreign menace organise picketing of all such pictures which seek uin our industry and drain our country of its wealth.

Here is what the American producers are doing e days to preserve their monopoly of the home mar- Alarmed by the rapid progress which J. Arthur k, the British film tycoon, has made in pushing the ish pictures in America, both through quality and le organization, the American producers have created nti-British organization called "The Sons of Liberty". members of this organization have issued a threat picketing all cinemas which show British films and help Britain to make profits. As a result of this at there are only two cinemas left in New York wing British films as against fifteen a few months ago. these fifteen Rank had secured after herculean ef-

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ts in the midst of four hundred and odd total cinemas New York.

That is what the citizens of the land of liberty, fraity and equality are doing today to nurse their film lustry and keep their dollars within their own shores. d they have dollars to burn.

Let us see what the other white nation is doing about imilar problem. We mean Great Britain. Realizing the gic fact that British theatres were giving over 70% their playing time to the American pictures to please ir audiences at the cost of national industry and eco- ny. the British Government has now clamped on the ibitors a Quota Act which makes it compulsory for ry exhibitor to show 45% of British feature films and % of British short films.

To meet this compulsory demand, and encourage ligenous productions. the British Government has set a film finance corporation of £500,000 (Rs. 65 lakhs) help British producers, on reasonable commercial ms, to turn out more British films.

In addition to all this, and mainly to prevent the in of British money, the British Government has le- d a tax of 75% on American films shown in Great tain by stopping the collections from going out of country.

When these two sister democracies of white people fly at each other's throats in this manner to nurse ir industries and national interests, can't we, a nation 320 million souls with our rickety freedom-baby still ng naked in the cradle of poverty, do something to e our small resources from being drained off to fore- lands from month to month?

We can certainly stop all this if only one of our r-changing Finance Members has the patience to study statistics of the money that goes out and will go out larger measure in future with the best foreign pic- es dubbed in Hindustani.

The moral aspect of poaching on our national film ustry by offering unhealthy competition through such dustani-dubbed pictures will never bite the conscience the thick-skinned foreign producers who have thrived the blood of others by ceaseless exploitation. But they certainly understand the letter of the law if only our pular ministers once realize the gravity of this fast wing menace to our national economy and to our in- enous film industry.

Our popular government, which has so far taken mplary precautions in banning the imports of luxury icles to conserve our national resources, cannot pos- ly wink at this serious problem.

The Government must therefore immediately forge v safeguards to stop the drain of our resources and o the dubbing of foreign pictures in Hindustani to e our national film industry.

In the meantime, the film people themselves can do ch to save their future by weeding out those who help foreigners to rob us of our legitimate profits.

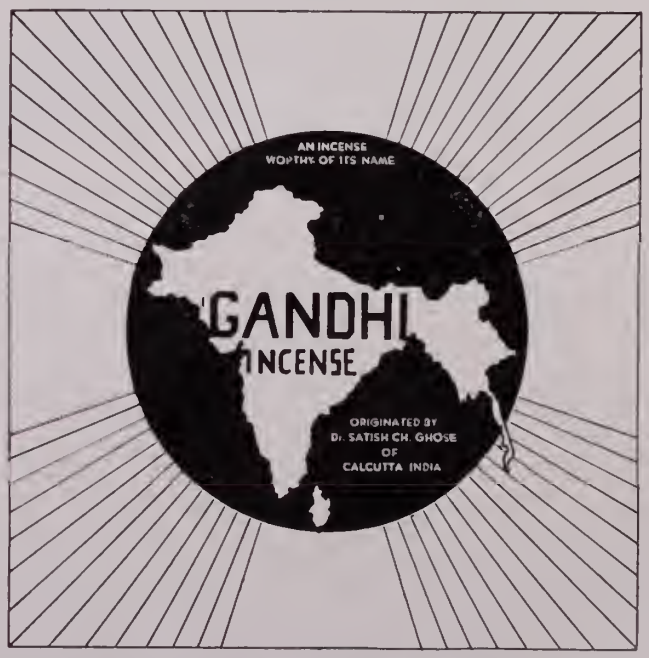
To attack is the only defence left to us now.

Gandhi Incense and Buddha Burner?

The death of Mahatma Gandhi seems to have released the reservoirs of commercial patriotism and we are being flooded with bidis, biscuits, cigarettes, tea and other drinks all named after our revered leader, Gandhiji. Hotels, hair-cutting saloons and shoe-making shops are being rechristened after Gandhiji. One enterprising U. P. Bhayya at Chowpatty sells Gandhiji's "Pan Bida" for two annas, probably unaware of the fact that Gandhiji himself had never eaten pan and betel nut all his life. Strange as it may seem, the buyers are mostly Gandhi cap wearers who flock on the Chowpatty sands during week-ends. But no one protests.

Way out in Chicago, while going through the local China town (the Americans have one China town in every big city, dusted and preserved for the tourists, where primitive Chinese life is maintained in commercial conspiracy with the local half-bred Chinese). I came across a box of Gandhi Incense, claimed to have been originated by some Dr. Satish Chandra Ghose of Calcutta and manufactured by the India Incense Co. of Chicago. The Chinese, as our twin partners in Oriental culture and civilization, naturally enjoy the privilege of selling the Gandhi Incense boxes at four dollars per box of 16 tiny square tablets.

To hold these incense tablets whilst burning, the Yankees have prepared little plaster statues of Lord Buddha in his historic "Padmasana" pose and in the hollow of his palms a provision is made to accommodate the incense tablet. As the tablet burns and the smoke, passing over Lord Buddha's face, spreads inside the room, its fragrance gives the ignorant Yankees a smell of the mystic Orient while the statue of Lord Buddha feeds their spiritual imagination.



That's the top of the Gandhi incense packing. It is in a black and silver box. It has evidently the old map of India before Jinnah cut his slices off.

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The ingenious combination of Gandhi incense and ldha burner brings both India and China rushing to- ner to the ignorant Yankee mind but I was not quite pared when I was asked questions like: "Has Gandhi a factory for manufacturing incense?", "How much ense did Gandhi burn every day?". "Is it true that ndhi went into a trance for a full month once?", "How ch goat's milk did Gandhi drink every day?". It was ossible to satisfy these folks, for, more than 75 per t of Americans display, congenital ignorance when y talk about India and the Orient, being completely ware of the world outside U.S.A.

The Gandhi incense and the Buddha burner, how- r, command a big sale and more so after the news of ndhiji's murder completely dominating all the front es of all the American newspapers for a full week r the tragedy. The American manufacturer of the in- se turned the Great Death into millions and thousands half-bred Chinese in different Chinese Cafes went al- st crazy counting the dollars which the Gandhi in- se brought in.

Of course quite a few Americans connected with the ense manufacturing plant must have been deeply hurt Gandhiji being "snuffed out" without giving them any vious notice to pile up stocks of the incense. Had ndhiji's murderer given a month's notice of his fell ention to the manufacturers, his family would have ed comfortahly on the "cut" he would have got from sales of the incense.

e Buddha Burner! The palms are turned into a bowl to hold the burning tablets of Gandhi Incense.

The Americans, however, don't mean any insult either to the Father of our nation or to Lord Buddha. Due to his lack of culture, traditions or even knowledge of contemporary life outside U.S.A., the average American will exploit anything between heaven and earth to earn a few dollars without even being conscious of the distant possibility of hurting anyone by misusing the names of the national or spiritual symbols of other people. Seeing Lord Buddha sitting in a happy pose they found it convenient to use the idol for burning incense. Had they known the symbolic legend of the River Ganga and Lord Shiva, they would have probably used Lord Shiva's idol for their public fountains, unaware of the resentment such a procedure would cause in the average Hindu mind.

We can't teach the average American. He is too far away, too ignorant and too mammon crazy ever to get an insight into our spiritual heritage. But we can certainly ask our own people to behave with respect towards our national symbols.

Gandhiji has climbed to the altar of a free nation and millions today pay their homage, silently or otherwise, to the saint who not only brought freedom to 400 million struggling slaves but also gave them spiritual guidance in their hour of need. Born an ordinary mortal, by his life of virtue and patriotism Gandhiji died a god.

And within a few months of his death, our markets, streets and cinemas are flooded with bidis, cigarettes, pan, tea, drinks, shoes, sandals, hotels, hair-cutting saloons etc. all named after our revered saint and father. Our cinemas show hundreds of slides with Gandhiji's photos providing a sales message for anything between a cap and a shoe.

Does this not lower the dignity and the spiritual stature of the great man in the eyes of the masses? Are we to allow a few mercenary vandals to destroy the spiritual image in the hearts of millions, the image they have learned to revere and worship through fifty years of selfless service to a fifth of humanity?

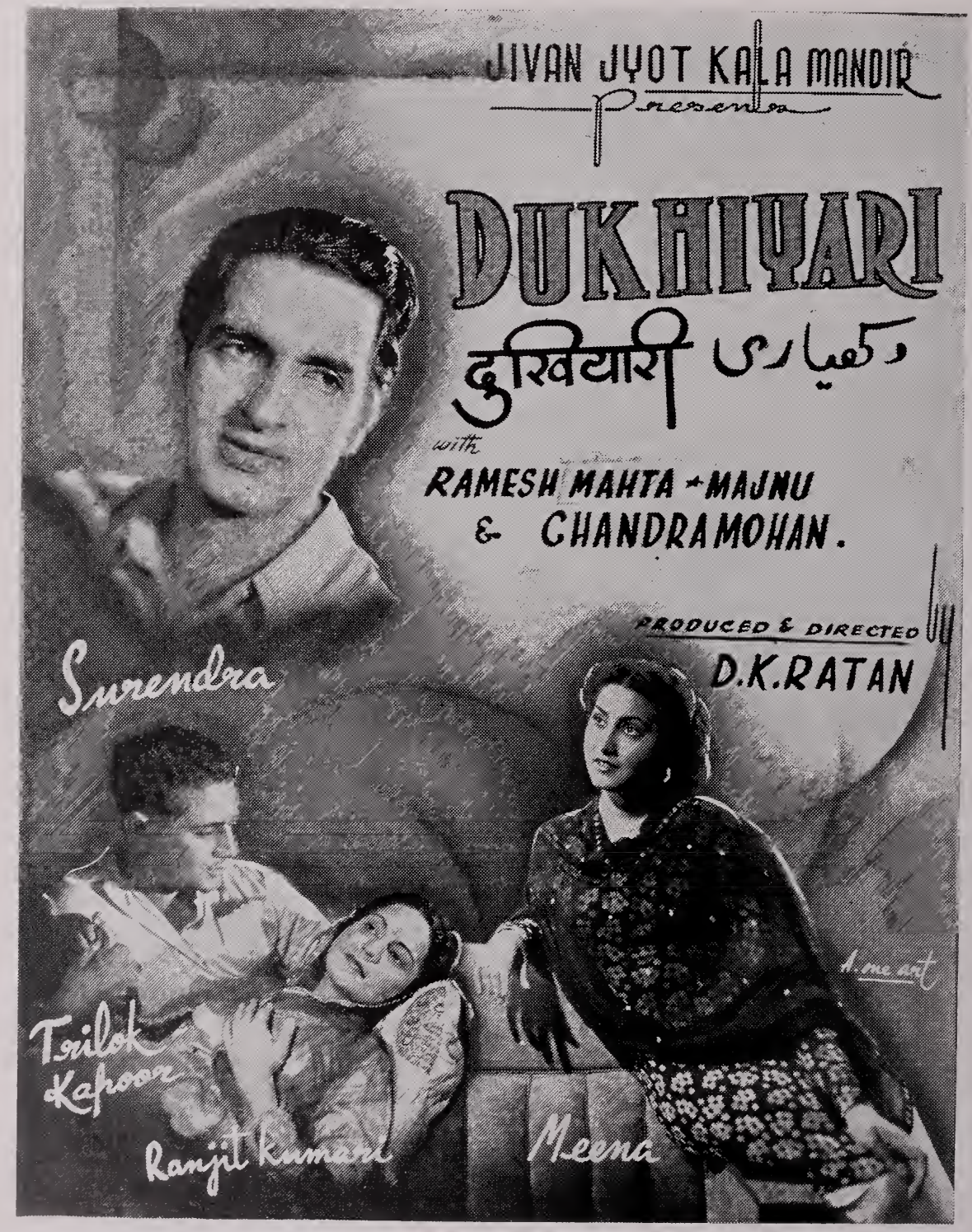
What is Gandhiji's first heir, Pandit Jawaharlal Nehru, doing?

Has he gone blind with the glamour of his present glory not to see the heartless vandalism of a few mercenaries who are busy desecrating our new spiritual altar merely to sell their filthy products?

Pandit Nehru's touching reference to Gandhiji as the Father of our nation makes impressive hearing during his frequent orations, but the people want Gandhiji's heir to look after the Nation's Altar and not allow it to be desecrated.

It is high time that the Government of India make the abuse of Gandhiji's name a State penal offence and protect the sacred idol of millions from the onslaughts of a few mercenaries.

Is this too much to ask of Jawaharlal, the heir and first son of Gandhiji?



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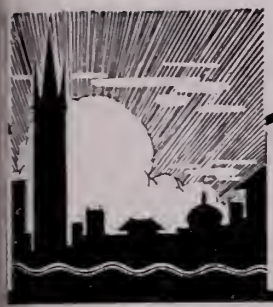

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

:-IMPOSE THE RESTRICTION !

With the end of war went the footage restriction of ,000 feet. which was imposed on our film producers imarily to accommodate war propaganda shorts in our utine playing time and secondarily to control and gulate the stocks of raw films which were short in pplies during the war.

This wholesome restriction of footage. apart from odious imposition of crudely produced war proganda films, had two distinct advantages. Firstly. it evented the wasteful and criminal rape of virgin celoid. at least partly. by our film producers and second- the filmgoers' torture at the film producers' hands s cut short by at least 4,000 feet of film per program-. i.e.. nearly 45 minutes of playing time.

We are very much in the same position today as ring the war years though for different reasons and ferent purposes. Once again there is a terrific short- of raw films in the country owing to some mysteri- difficulties of the foreign manufacturers and their al agents.

Ahmed Abbas's story, "The Actress", is evidently being en an attractive shape by Filmistan Ltd., the way they are doing things with Rehana.

Once again there are more producers and less film to go round and once again there is a producers' clique which controls film distribution in association with the principal importers.

Once again there is a shameful blackmarket being operated by unscrupulous persons and more raw film is available from illegal sources at blackmarket prices than from the legitimate godowns of the importers.

Once again our popular government has revived the film propaganda department though with a different purpose and with an entirely different outlook.

Once again there is an economic crisis with our inherent limitations of buying power in the soft and hard currency areas.

Contrary to the war-time conditions we are. however. going through a slump of 25% in box-office returns which necessitates an exercise of economy in motion picture production costs.

The torture aspect of Indian films is very much the same—perhaps a little more intensified these days with Indian pictures being turned out poorer in quality. technique. spectacle and themes than ever before.

All these are facts and not fiction and as truth is the sheet-anchor of our present national government. facts must appeal to them.

We. therefore. demand an immediate imposition of the old footage restriction of 11.000 feet on all pictures produced or exhibited in India. Indian or foreign.

Such a restriction will have the following advantages:

1) It will prevent the unnecessary waste of the precious raw film which we have to import from hard currency areas.

2) It will balance the production economics more equitably. cutting down the cost of production by at least 25%.

3) It will provide a playing time for government-produced cultural films at all theatres whether playing Indian or foreign pictures.

4) It will lessen the torture of filmgoers by 45 minutes and increase the chances of accidents of good pictures happening in Indian pictures. Such accidents are more probable in a shorter footage than in a longer one.

5) No raw film should be wasted on preparing advertisement trailors as there is enough other media for motion picture advertising. Besides a trailor of 400 feet with every copy of a film will require between 12.000 and 15.000 feet of positive film per picture i.e.. an aggregate of 30,00,000 feet (three million) annually for 200 Indian pictures—apart from the waste of original negative.

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6) Likewise, the foreign producers should also be pped from exhibiting their advertising film trailors l thus unnecessarily cutting into the standard playing ie. This can be done by refusing to censor such film ilors.

To stop the blackmarketing of raw films, importers st be made to sell their stocks to bona-fide producers iot necessarily approved by the Indian Motion Pic- e Producers' Association—and blackmarketing or re- e of raw films by anyone except the direct importers uld be made a penal offence. (Not hanging from the irest tree as Pandit Jawaharlal Nehru had once threat- d to do—though we find the blackmarketeers still ling about in streamlined cars.)

This is the least that we expect from our national ernment to do for our film industry, which is per- s the most undisciplined and neglected industry in country.

LGAR EXHIBITIONS IN THEATRES !

The ghost of Nawab Wajid Ali Shah of Lucknow l seems to be haunting many towns of the United Pro- ces from where readers write to us of the nuisance ised generally by the Muslim film-goers who throw ns at the screen and utter filthy remarks when they and hear some of our film girls singing and dancing the screen.

The most popular provocation for this exhibition of gar appreciation is Cuckoo, the Anglo-Indian dancer Bombay, whose youth and figure have often been pur- efully exploited by the film producers for screen rposes. Quite a few bold dances of Cuckoo have been banned by the Bombay Board of Film Censors, but from all reports it seems that the very appearance of Cuckoo on the screen these days throws the masses into a frenzy of perversion and they begin flinging coins at the screen as an expression of their appreciation.

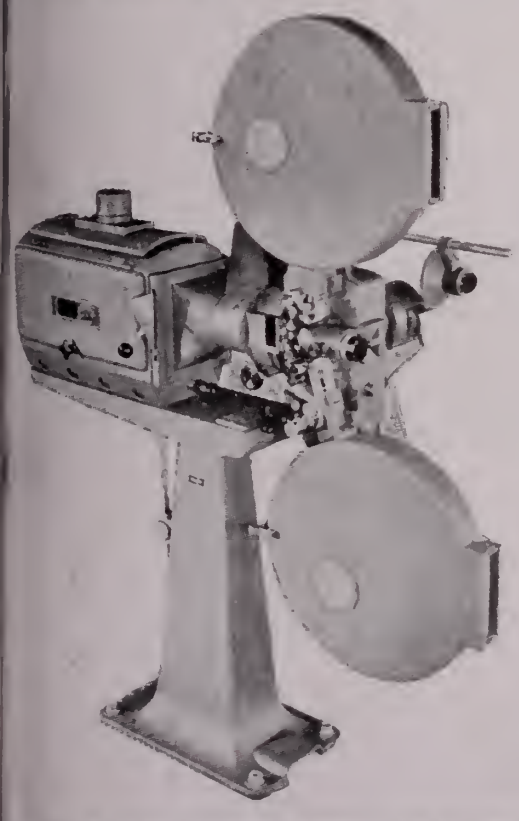
A few other girls, originally hailing from the red-light districts of Lahore and Delhi also provoke similar demonstration either due to their music or their pageant of sexy contours.

In their greed for money film producers would not mind stripping a girl on the screen under the pretense of art. There are film directors in our country who either specialize in stripping women's legs or in emphasising their busts without rhyme or reason. Add to these physical exhibitions the suggestive songs of writers like Madhok and Pandit Indra and it becomes difficult to blame the crude masses, who have neither discipline nor education to control their effervescence.

Our masses are in millions and no power in the world can teach them good behaviour overnight. But the law of the land can certainly put the brakes on the small group of individuals who provoke such vulgar mass exhibitions by providing ticklish sex aspects in their pictures.

If it is a crime to provoke breach of peace by inflammatory speeches and writings, it should be equally criminal to provoke the masses to indulge in vulgar exhibitions by presenting sex in a lewd and tempting manner.

The Government of Bombay, under the stern supervision of our Home Minister, Mr. Morarji Desai, has re-



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RAJAN HAKSAR, KESARI & ULLHAS

●

Music:-

GYAN DU

Photography-

FALI MIS

: *PARTICULARS* :

AKASH CHITRA, Famous Cine Laboratories & Studio,
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ntly set a Production Code for film producers in Bomay but the Code will be effective in checking such lewd rovocations only if rigorously enforced by the executives and by the members of the Censor Board.

If a certain artiste. due to her past popularity, still ntinues to provoke the masses to indulge in vulgar exbitions, it may become necessary for the Censors to arn the film producers before giving another assignent to such an artiste.

Though all this sounds very strict and puritanic at resent, as a free people we have got to make a beginng of national discipline somewhere and teach our milons some decency in general conduct specially at places public amusement where all—men, women and young ildren—assemble for common entertainment. At least ie little ones must be saved from the ghosts of the ucknow nawabs and not taught that every cinema house a veritable brothel.

While we have been agitating to make the cinema extension of the nation's school room, producers and hibitors have been doing their best to keep it at a brol level by providing lewd and juicy entertainment nder one excuse or other.

The choice for the future is not at all in doubt. With pular ministries in different provinces, the law must used to teach our producers and exhibitors some dency and responsibility in their trade, if the elders of day intend to leave a rich heritage to the posterity of morrow.

In the meantime exhibitors would do well to display tices in their theatres requesting patrons to behave roperly in the theatres. If a few misbehaving ones are cked out unceremoniously with the help of their neihbours, this nuisance of throwing coins and uttering vulr epithets will soon stop.

ROFITS AND PUBLICITY

Film producers are in tears, crocodile tears of urse, over what they claim to be a 60% drop in boxfice takings owing to the general slump in the coun-y.

There is of course a general post-war slump in the untry, but to describe the box-office slump as a 60% op is sheer exaggeration. The most conservative obrvers, however, admit a drop between 25% to 30% in e box-office takings all over the country.

Film producers, however, stick to their 60% slump ory and use it for cutting down production expenses id blackmail artistes and technicians into accepting wer salaries. And they have succeeded so wonderfully this propaganda that several top line artistes who once ed to earn between Rs. 60 and Rs. 75 thousand per cture have been recently roped in for a meagre Rs.),000|- per picture. That is more than 85% drop in arte's wages.

The technician's salaries have been scaled down by)% while the over-all cost of production has been lessied by nearly 75% and a picture on which producers ice spent Rs. 4 lakhs is nowadays made ready for rease within just a lakh of rupees.

The producers have thus amply compensated for the ttural drop in the returns and are actually making these ys more profits per rupee of their investment than they d during the war years.

The slump story, however, comes in handy not only for blackmailing all and sundry into accepting rock-bottom wages but also in manipulating income-tax returns which still show inflated costs with deflated takings thus achieving a synthetic loss.

The slump of 25% can, however, be effectively checked if producers, shrewd businessmen as they are. realize the stern necessity of improving their publicity campaign which is one of the vital factors in pulling the audiences to the theatres.

While foreign producers are spending more on publicity these days and consequently drawing better audiences than ever before, slump or no slump, the Indian producers, stigmatizing picture publicity as a necessary evil and an unavoidable drain, have cut down their budgets to the rock-bottom minimum and in doing so lost their contact with the very people whom they expect to come and see their pictures.

The publicity initiative is in the hands of the foreign producers these days and one has only to watch the crowds at the foreign show-houses in the city to realize their gains and our losses.

There are over three million people in the city of Bombay these days deprived of old-time time killers like liquor, gambling, stage and other entertainment.

All these people need some relaxation after their day's work and all that is available to them is a motion picture. All these are potential customers of Indian pictures only if our producers realize the need of contacting

Madhubala has come a long way since she was a child star. Here she is in "Lal Dupatta", a social romance of Akash Chitra.

Hindustan Chitra

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SAWAN AYA RE

starring

KISHORE SAHU
RAMOLA
DAVID
SOFIA
RAMESH GUPTA
GULAB
MOHNA
PRATIMA DEVI

Written, Produced & Directed by

KISHORE SAHU

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them and winning them over from their loyalties to the foreign pictures which are doing so wonderfully well at present.

Conditions in other towns in the country are very much the same and we are reliably informed that from town to town the foreign pictures are gaining immense popularity and are drawing audiences from the most obscure spots in every place.

That is a sad story to reveal—a story that shadows the future of our indigenous film industry.

Apart from the actual quality of our pictures which are years behind the stream-lined products of Hollywood. there is much to find fault with the haphazard publicity campaigns of our producers.

The habitual film addict doesn't need much coaxing to come to a theatre but he is in such a minority that no producer can afford to produce even a small newsreel for him. leave alone the question of making a 14.000-and-odd feet of feature film.

The bulk of patronage for our pictures comes from the occasional filmgoer who has in these days of shortages and high prices developed a sense of discrimination in his motion picture fare—purely as a measure of self-protection.

This occasional film-goer has to be pulled out of his house by means of publicity. even though he is mercilessly cheated in the value he gets from Indian pictures. But if motion picture making is to continue in India as an industry. this cheating from picture to picture must be turned into a precise publicity art.

Producers who suffer from pangs of morality (let us perish the hope of finding one in the next century) may help their publicity campaign by putting some real quality in their pictures and thus lend a moral tone to their business. Publicity of really good pictures will be all the more effective and certainly honest but if we wait for quality pictures to be produced to launch an effective publicity campaign. we may as well lose the present industry completely and hand over our audiences to the foreign producers.

Apart from a publicity campaign being treated as a vital part of motion picture making. it is necessary for our producers to acquire and train a group of persons with initiative and originality—persons who should study foreign methods of publicity and move heaven and earth to bring more people to our show houses.

At present we have a handful of frustrated scribes who steal catch-lines from foreign campaign books. rape dictionaries for alphabetical superlatives and outrage the very fundamentals of publicity art by preparing odd-shaped lay-outs with seven carbon copies. This senseless gibberish followed up by equally stupid newspaper write-ups which have neither character nor honesty in them constitute all the present publicity campaigns of our film producers.

How can anyone ever expect this sort of putrid and spineless stuff to sell our rotten pictures and bridge the ever-widening gulf of quality between us and the foreigners?

The present slump can be quickly reduced to a negligible percentage if only our producers recover the initiative from the foreign producers by planning an incessant country-wide publicity campaign and entrusting the same to a well-trained publicity personnel.

Even gold needs publicity for a thief to know about it and steal it. How much more therefore would our rotten productions need?

Cutting down publicity is cutting down the profits and the sooner the producers realize this basic principle of trading. the better for our industry.

The present low-level stagnation of Ranjit pictures is an eloquent illustration of this principle.

PILLAR OF THE INDUSTRY!

Some day when the history of the motion picture industry comes to be written. the name of "Rai Bahadur" Chuni Lall (now Mr. Chuni Lall). Managing Director of Filmistan Ltd.. will have to be mentioned as a pillar of the industry during the most important years of its early struggle.

Mr. Chuni Lall. Managing Director of Filmistan Ltd.

With Oscar Wilde's childish enthusiasm for the ever-changing button hole. Chuni Lall with his well-pressed suit. a neatly arranged kerchief and a little bit of the flower garden in his button hole looks almost a dandyish anachronism in these days of khadi-clad patriots and white-capped black-marketeers. To make matters more pedantic he speaks with correct conventional etiquette and enjoys being a master of ceremonies. whatever the occasion.

Perhaps this scrupulous taste in personal attire and behaviour is responsible for the unmistakable neatness and efficiency one finds in his conduct of business. Often accused of throwing his weight about. Chuni Lall is very much a friendly gentleman at heart. kindly and generous to friends and extremely social. To judge a man one must know him well. At first glance Chuni Lall looks a snob with a lofty approach to men and things but he improves on acquaintance and his warmth of heart soon puts one at ease.

As the chief spokesman of the Indian film industry for the last 14 years Chuni Lall has had to lead numerous deputations before different state officials ventilating one grievance or another but all the time fighting to get a square deal for the Indian film industry.

Presiding over the deliberations of the Motion Picture Society of India and the Indian Motion Picture Producers' Association: working on the Bombay Board of Film Censors and on the Film Advisory Board: attend-

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ng to the numerous squabbles for which our film industry is notorious, Chuni Lall has been found a selfless worker who gave both his time and energy to the interests of an industry mainly peopled by self-seeking adventurers who can neither appreciate nor be grateful.

Being trained as an accountant and policeman in arly life (in 1919, Chuni Lall was a gazetted Audit Officer in the Ministry of Finance and Assistant Commandant of Police in Iraq in 1922), it was but natural hat Chuni Lall should have taken to trade where his peuliar talent and discipline could be harnessed to advanage. The flower in the button hole, a symbol of his urge n art and aesthetics, probably brought him to the film ndustry when he met Himansu Rai way back in 1931 nd financed him to produce the first Indian picture in nglish, "Karma", incidentally the first in which the nforgettable Devika Rani made her debut as a screen rtiste.

Within three years, Chuni Lall and Himansu Rai loated the Bombay Talkies Ltd., Rai assuming production responsibilities and Chuni Lall becoming the Genel Manager and Controller of Exploitation.

In its early career, the Bombay Talkies had to go hrough some tough time with financiers shy of the film rade and the trade itself hostile towards all newcomers. his, however, roused the inherent Punjabi stubbornness n Chuni Lall and with all odds against him, he fought ack making new friends and foes in the struggle.

When Himansu Rai died in 1940, Chuni Lall seemd to be the most hit with all the responsibility of proluction, distribution and exhibition falling on his houlders, and other liabilities to boot. Once again the unjabi started upon a dynamic career of smiling and luffing in the face of overwhelming odds and very soon, he Bombay Talkies survived the death of Himansu Rai nd produced a series of box-office hits like "Jhoola", Basant" and "Kismet".

It is, however, extremely difficult to be wise when uccessful. Internal differences soon separated Chuni all and Devika Rani who was then in charge of proluction at the Bombay Talkies and in 1943 Chuni Lall, aking Producer S. Mukherjee as partner, once again loated a new production concern, "Filmistan Ltd".

The early pangs of labour which Filmistan had to o through during the war years of shortages and resrictions sorely tested all the resourcefulness of Chuni all who it seemed had acquired a new baby in early lotage. The first picture of Filmistan, "Chal Chal Re Navjavan", a stupid title by the widest stretch of imagiation, took longer than the aggregate needed for three uman babies and the strain, both financial and mental, anded Chuni Lall in a sick bed.

But Chuni Lall excels himself when in the midst of verwhelming difficulties. With his genius for co-ordinaion and organization, Filmistan soon turned the corner vith the help of a series of money-making trifles like Shehnai", "Sajan", "Sindoor" etc. But with "Shaheed", ilmistan seems to promise a new type of pictures which vhile meeting the needs of box-office popularity also proide elevating and instructive themes.

In the Indian film industry with its inherent apathy rom bankers, the commercial success of a producing

concern contributes very greatly to the general stability of the indigenous industry. Seen in this context, Chuni Lall's enterprising piloting of two concerns to success within a decade must be considered as an outstanding contribution to the economic structure of our film industry.

Apart from this signal achievement, his eloquent advocacy of the multiple grievances of the industry, combined with his personal punctuality and flair for discipline and organization, commends him as a trustworthy pillar of our industry in its ever-precarious future.

Let us hope Chuni Lall finds some time to grapple with the new menace of foreign pictures dubbed in Hindustani. It is a problem worthy of his mettle.

AN APPEAL FOR INQUIRY

A report from Lucknow says that the Government of the United Provinces have issued orders to the district supply officers of Lucknow and Cawnpore to institute an immediate inquiry into the construction of several cinema houses in the cities of Lucknow and Cawnpore.

In Lucknow the proprietors of "Novelty", "Basant", "Ratan" and "Minerva" which are ready and of "Jai Hind", "Manorama" and another, which are still under construction, have been ordered to inform the authorities of the sources through which they received cement and iron for the construction of these buildings.

They have been further ordered to declare the stocks of cement and other essential building material still in their possession.

The authorities have also taken possession of all papers relating to the construction of these cinema houses.

In Cawnpore the local police have also taken similar steps and attached all the documents and vouchers relating to the construction of the new cinemas in their town.

Similar drastic action has also been ordered by Dr. B. C. Roy, Premier of Bengal with regard to the eighteen new cinemas recently constructed in Calcutta.

It is stated that if it is found that building materials were procured by illegal means (which is obvious seeing that stocks were not permitted by the official controllers), the Government will launch legal proceedings against such cinema owners.

This action is being taken in pursuance of the decision of the Central Government to stop construction of cinema houses and luxury buildings and inquire into the illegal procurement of building materials.

In Bombay, we have already pointed out two glaring instances of K. M. Modi's New Empire Cinema and Manu Subedar's Liberty Cinema (under construction) and the West End Hotel (already completed).

Quite a few more cinema houses have sprung up recently in the city, some of them being: "Neptune" at Bandra, "Lido" at Juhu, "Kismet" at Cadell Road etc.

One wonders what the Government of Bombay are going to do about all these. For correct emphasis on democracy all these cases must be thoroughly investigated by the Government of Bombay and the public doubts about the legality of these constructions should be set at rest.

To quote another instance there is a big palati building under construction at present in Oomer Pa Warden Road. Over 200 labourers are working on t job with a sufficient supply of iron bars and cement ing about. Another luxury building is threatened near in the near future.

It is really a mystery of mysteries how all these pe ple can get so much of cement, steel, bricks and oth building materials when even the government is shouti that they are short of these materials.

And in the face of all these constructions, how c our popular ministers still repeat all their oft-heard so citude for providing housing accommodation to the po and needy!

If we are to continue to believe in the fair play a honesty of the Bombay Government, we would like th to take some drastic steps in the cases reported above just as the Bengal and U. P. Governments are doing present.

The Government of Bombay must not give our pe ple an impression that there is one law for Peter a another for Paul. The way these Manus and Modis escaping even an official inquiry, this unfortunate c clusion would become inevitable.

YOU'LL HARDLY BELIEVE—

That Shobhana Samarth is reported to have h another "painless delivery" with Hubby Kumar Sen l ing in his ancestral home these days. That man wou give anyone a pain in the neck with his flair for statist and passion for calculations.

That Papa Kumar Sen is terribly proud of his fi son—the previous ones being all daughters—and hop the little one will some day become the Charles Boy of India.

That film actress Gita Nizami whom love once c verted into Gita Vedi is reported to be fed up of Ve recitations and is taking a well-deserved rest miles aw from Vedi and his Vedas. Hinduism has always beer difficult religion to understand.

That Kishore Sahu, our professional "genius", h once again revived the old embers of Hindustan Chi making Makhanlal and Tewari blow hard for it. The fi one will be called "Sawan Aya Re". It is his third in t "S" series.

That Keki Modi, India's long-nosed Rank, calls "New Empire", the "Pride of the Post-war Thea World". It must be, seeing that the white caps se buried under it. Poor Morarji!

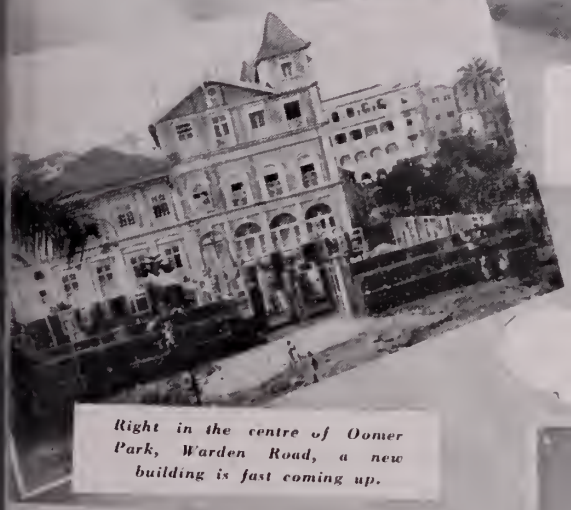
That Keki Modi didn't care to call any Congr Minister to perform the opening ceremony of his n theatre. He opened it himself and we missed a "speec from Balasaheb Kher on the art of building theat without cement and steel.

That a local daily made a lot of fuss about Minist Vartak being treated differently at the V.T. Station wh on his way to Poona. That's nothing, the Deccan Que used to wait 15 minutes for Keki Modi.

That Keki Modi is supposed to have made two cro of rupees—all during the last ten years. That's achievement of genius. We, however, want to know h

TOMBSTONES OF DEMOCRACY!

"The Lido", at Juhu, is a 1948 affair.



Right in the centre of Oomer Park, Warden Road, a new building is fast coming up.

"The Neptune" in Bandra is also a 1948 achievement.

Is he also dumb?

Prime Minister Kher represents 20 million dumb people. While he plants trees to provide shade for the poor, the rich grow cinemas and palaces in their back-yards.

Manu Subedar's "West End Hotel" where A.I.C.C. members enjoyed and silenced their democratic conscience.

Manu Subedar's "Liberty" cinema —a tombstone of democracy.

K. M. Modi's pride of the post-war theatre world, "The New Empire", a palace of Aladdin's Lamp.

Written by M. R. BHAKHRI *Music by*: HANS RAJ BAHAL *Production Controller*: L. R. BHAKHRI.
Co-starring: RAMESH, NARBADA SHANKAR, RAJA, MEHDI RAZA, KRISHNA DUGGAL, Mrs. PAL, SARITA & BAIJ SHARMA

DANCES : GIAN SHANKAR *CAMERA :* HANSRAJ PATEL *SOUND :* SRIRAM MEHRA

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much he has contributed to the Mahatma Gandhi Memorial Fund.

That Keki Modi, our theatre Nizam, opened his "Pride of the Post-war Theatre World" with "Forever Amber", the story of a harlot who changed a lover with every frock. And Minister Morarji talks of making every theatre an extension of the nation's school-room.

That of all people, Ambalal Patel, the man who sells studio lights on Hornby Road, also gave us his version of Gandhiji's life during the Independence Week. The film seemed to be suffering both from diabetes and high-blood pressure, the way it jerked about and displayed ulcers of imagination.

That Producer Shantaram arrived at Producer Winayak's death anniversary carrying on his rich shoulders two children of the dead man. After this exhibition of love, Winayak must refuse to be reborn. We always thought that Shantaram knew how to nip any competition in the bud.

That the two little ones of Winayak were so hungry that they had to be given something to eat before they could climb to the shoulders of the great man. After all Shantaram must be the Everest of life at least to Winayak's little ones. Wonder, whether the little ones felt frozen up there.

That Shantaram couldn't deliver the customary oration there. He was too overcome with the grief of losing his dearly loved cousin. He wept within himself and swallowed his tears to wet his dry tongue—just as he did in "Dr. Kotnis". And people applauded. After all, what more could a rich cousin do?

That Manu Subedar, the magician with Aladdin's Lamp, who built a hotel and a cinema overnight without cement and steel, has now gone to America probably to bring home the plans of the Radio City Music Hall, the world's best theatre.

That there are 18 more Manu Magicians discovered in Calcutta and Bengal's Premier Dr. B. C. Roy is searching for their Aladdin lamps. Minister Morarji, of course, does not believe in the lamp legend in spite of Manu's and Modi's cinemas staring him in the face.

That those two girls Suraiya and Nargis have been so much multiplied these days that it is difficult to miss a picture with one or the other. People nowadays read the producer's names to judge which picture is more rotten.

That the next picture which appears on the screen without these two girls is going to do a silver jubilee all over India. People like to pay for relief.

That these two girls are still reported to be charging between 30 and 40 thousand rupees per picture—a pointer to the Income Tax authorities. Producers pay, as they always do, on the age scale—lesser the age, higher the payment. Not for boys though!

That film producers use special silver jubilee mathematics for misguiding the upcountry exhibitors. "Majboor", a Bombay Talkies' picture, recently celebrated a "silver jubilee" in Bombay by adding 18 weeks at one theatre to 7 weeks at another. At this rate one can go up to a diamond jubilee. Shantaram once earned honours in these mathematics by adding up theatres after theatres.

That Pradeep, who often turns out better bluff than film songs, threatens to produce his own picture these days. The way his partner Gyan Mukherjee is seen sucking his thumb, the first one seems to be going through unusual labours.

That way our other song-writer, Pandit Indra, also produced a couple of pictures: "Gharka Chirag" and what not, all, of course, in a magazine advertisement.

That some Parsis are cursing Police Commissioner Bharucha and calling him "Parsi names", for stopping smoking in theatres. We sympathize with these fire-worshippers who couldn't light a cigarette in daylight but could effectively use the twilight of the cinema auditoriums.

That evidently Police Commissioner Bharucha has come under the bad influence of Minister Morarji and given up going to Udvada even for toddy picnics. At this rate Morarji will compel all the Parsis to migrate once again—this time to Scotland, the land of whisky.

That "Rai Bahadur" Chuni Lall looks much younger these days in the belief that "Shaheed" is the best picture of the century. Success is always a better tonic than monkey-glands.

That if "Shaheed" does a golden jubilee, "Rai Bahadur" may take to a Gandhi cap and thus upset the market prices of our official helmet which helps our ministers to invent new slogans and excuses.

That one of Chandulal's "in-law" production units has produced "Jai Hanuman" in 1948 after 33 years of film making to put some monkey glands in the parent concern. And all this after his educational tour of the Continent and the tall talk on return.

That Pandit Indra recently visited Rameshwaram and dipped himself in the Indian Ocean for writing "Jai Hanuman". After this penance, the Marwari Brahmin has no intention of returning to Ranjit again unless Chandulal guarantees to pay for another pilgrimage.

That in the morality club which Chandulal Shah has suggested for our film folks, no strong drinks will be allowed not even "Nira" for gargling. Chandulal will, however, take classes in rummy, poker, flush, etc. Occasionally the members can indulge in some horse-play with horse betting.

That in the morality club, dhotis will be wrapped tight like bandages, so that the Lals and Bhais don't travel upwards scratching absent-mindedly and making old "Rai Bahadur" blush at this age.

That Chhotu, the Limping Lama, will be made the president of the morality club to keep it dry and dusted during these days of prohibition. Chandulal Shah is showing a rare sense of humour these days—humour that hurts.

That Editor Baburao Patel will be blackballed and refused membership of the morality club, because the mad chap doesn't drink, smoke or even play rummy—the game of multi-millionaires and wears trousers instead of the ever-sliding dhoti.

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EDITOR'S Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

IISS SUSHILA KHANNA (Kanpur)

A great authority on Sanskrit wrote, "Art protects ke a mother, consoles like a friend, pleases like a wife nd teaches like a guru." What according to our direc-)rs is the real aim of art?

That is in Sanskrit—a dead language. How do you expect our Lals, Bhais and Miyans to know it?

If kiss is "a resting stone on the ever-trembling)urney of desire", what is embrace?

Half-way house.

Do you recommend widow marriage?

Till an uncertain age.

Which would you prefer: an ugly faithful widow or beautiful obliging refugee girl?

I love dogs and therefore loyalty.

. S. NAIDU (Secunderabad Dn.)

Is it a fact that Devika Rani has definitely retired rom the Indian film world?

You can never be definite and final about a film star. Devika has a better chance of staging a comeback than many others.

Is it possible to have one government for the whole world?

So says our Indian cow-boy Dalmia.

What is the idea of releasing a picture simultaneously in 40 and 50 stations?

Wholesale hoodwinking before the report travels from place to place.

Do you think that the cinema show business is better than other trade?

There is plenty of scope for making black-market profits in the theatre business.

Can character really be deduced from handwriting?

My handwriting is very good but ask the producers what they think of me.

What happened to the proposal of Gandhiji to instal a Harijan girl as the first President of Free India?

Gandhiji took the proposal with him. Old men often forget to leave things behind.

iavikant and Mohana make a new team in "Jagriti", a social theme of Virendra Pictures.

MISS A. BEGUM (Bangalore)

You are a Hindu but still I would like to address you as "My dear brother". Will you accept and appreciate?

Accepted, sister. I have many Muslim sisters. Now throw off the veil and join the crowd.

Which plays a better part in romance: the ring or the rose?

The heart and its rings and roses.

NARI H. DASWANI (Bombay)

Why is an average woman all vogue outside and all vague inside?

Because the modern rogue is mainly attracted by the rogue.

To what extent can a woman be trusted?

She can be relied upon to be a mother. Isn't that enough?

What should be the official dress for our Patils and Morarjis?

They are people's ministers and they must look like the people to belong to them. There is nothing official about our ministers.

What do you feel when you see young women being whirled away in a ball-room in the embrace of lewd and sensual men?

I pity the men to whom those women belong. Modern ball-room dancing is one of the innocent sex perversions of the West, utterly unsuitable for our people.

A. PADMANABHAN (Tyamagondlu)

Why isn't Mrs. Krishna Hutheesingh. the youngest sister of Pandit Jawaharlal Nehru. taking any active interest in politics like her sister. the silver-haired Mrs. Vijayalakshmi Pandit?

She is probably waiting for the silver hair. At present she is busy writing books about her brother.

SATYA RANI (Lucknow)

Who is a more talented artiste between Raj Kapoor and his father?

The cub is more enterprising and will beat the old lion soon.

Do you think it proper for our government to spend lots of money on foreign embassies. doing nothing for the most primary needs of our people?

In my opinion. our government is not spending enough yet on foreign embassies. We need a good show in the international field if other nations are ever to salute us. Our ambassadors and consuls must be paid better and our embassies must get more money to spend than at present. You will understand this only when you travel around the world as much as I have done.

PREM CHAND NANDA (New Delhi)

Is purda a blessing or a curse?

It is a blessing in the land where eyes are thirsty.

J. P. GARG (New Delhi)

Which is stronger: moral force or police force?

Moral force for arm chair philosophy. police force for outdoor safety.

M. P. BHATIA (New Delhi)

Do you think that the Mountbattens were India's sincere friends?

That's the general rumour which haunts New Delhi.

What did you get from Shantaram for the review of "Ram Joshi"?

I have not yet seen the picture. Someone else who was acting for me reviewed the picture and he is an honest critic.

V. A. ABRAHAM (Bombay)

The other day someone compared you with Goldsmith. How do you like the idea?

I like the 'gold' part of it though I have been a smith all my life.

S. R. TRASY (Bombay)

Is Mahatma Gandhi forgotten by the people of India?

Like God he will be remembered on ceremonial occasions.

M. RUKMINI (Anantapur)

I have a daughter of six years. I want her to become self-supporting after she has grown up. What is the best and most desirable career for her?

Teach her the routine of your profession which is still the most popular career for women all over the world.

One expected great things from K. M. Munshi; b what a pity. he does not figure even in the talks!

That's it! That is where Munshi excels. He ta less like his master, the Sardar. In a single intervie he made the Gaekwar see sense.

My husband says that he always dreams of glidi in the air with his limbs. What is the matter with hi

He is fast becoming a pilot. Watch him clos or he will fly away some day.

What is the secret of Mountbattens' success?

The blue in their blood and the purple in th robes.

What are pen friends?

Friends whose pens vomit emotions.

What would happen if our actors practise yoga?

Yoga would become the first crime of the tion.

What happened to Dalmia's cow-protection boost

The cows didn't listen.

What is the idea of publishing wedding photogra in papers and magazines?

To display ugly brides and sell more copies

Why is Paris the seat of scents and fashion?

Also a den of cut-throats and communists.

How to scare away Insurance agents?

Tell them you have tuberculosis. They w waste their time over you.

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My husband has a weakness for raw onions. But I n't bear the smell. Can you suggest a remedy?

Go to your mother's home.

Why does it rain in the cities where it is least re-ired?

To wash away the sins of the citizens.

How did our ancestors manage without toothbrush d paste?

They didn't have dentists in those days and the teeth looked after themselves.

What do you think of the princes joining the I.A.S.?

A beginning of honest living.

What will you do if by mistake you are locked up th lunatics?

I am, and not through mistake but by design, with half-mad folks—60,000 of them.

Is begging an art?

No, it is an industry.

How is Prithviraj faring as a politician?

He has begun "airing". Faring comes later.

What happened to Dalmia's one world govern-ent?

It appeared in the Times of India and went the ay of old newspapers.

I am afraid my husband is showing slight signs of sanity. What shall I do?

Commit suicide and give him another chance.

. P. MOTANI (Kampala)

Why were you not chosen to represent the Indian lm industry at the Geneva conference? Suppose you ıd been, could you have accepted it?

No. I don't believe in these futile conferences. It's all tall talk with the location changing every time. Has anything practical come out of United Nations yet? It is the biggest tall-talking organization in the world. Besides as a critic, I don't believe in flirting with those in power. I want to do my work quietly and earn my living.

. U. KAMATH (Mangalore)

Have you ever spoken with your eyes?

Yes, when I have seen an eyefull and been struck dumb.

Why did God paint the lips red?

To give the lipstick its colour.

Can religion and politics go together?

It went together and walked out of India on the 15th August 1947.

. MADHUSUDAN (Secunderabad Dn.)

How much freedom can a career girl enjoy?

All the freedom except free love, unless she is prepared to take risks.

HANSHAM DAS KAPOOR (Bombay)

Why are all the important government jobs being lled up by Menons, Patels, Nehrus and Swamis? Any articular reason?

Ask the living ancestors of these clans.

K. N. RAO (Bombay)

Have you fully recovered from your stomach trouble?

They have taken away the stomach and left trouble behind.

MOHAN JAWALKAR (Belgaum)

Why do Madrasis waste their time seeing lengthy pictures of 18 to 20 thousand feet like "Apporva Chintamani"?

Madrasis do a lot of other things which can't be explained in a rational manner.

R. D. BAIJAL (Kotah)

What change do you observe in yourself after seeing America?

I love my country a lot more, despite all its misfortunes.

Whom do you call a blind gambler?

A film producer. He caters for the blind who flock to see our rotten pictures.

Orators are made, poets are born. What about producers and directors?

Born, born, heaven born! Making them would need some training.

K. R. BHATNAGAR (New Delhi)

It has been proposed to rename Delhi as Gandhinagar. How do you like the idea?

It is certainly more soothing than the memory of the Moghul tyrants.

An excellent artiste, Bipin Gupta plays another memorable role in "Sabyasachi" a Hindi social story of Associated Pictures.

Why are ladies and specially married women against men smoking cigarettes?

Smoking leaves behind a stink which married women have to bear.

V. M. R. SHARMA (Amraoti)

You cannot find any flaws in the South Indian films. Isn't it?

That's so. I must nurse my eyes more with age creeping so fast.

In "Jugnu", Nur Jehan makes us laugh by her weeping?

I laugh every time I see her. She is so much to see for two small eyes.

CHARAN B. KHANNA (Bombay)

Cow-slaughter is still prevalent in Bombay. Is it not the duty of the Congress Ministry to end this evil practice?

The Congress Ministry is a secular cabinet and it cannot take the morsel from one person and place it on the altar of another. Beef is still the food of millions.

K. V. G. KRISHNA RAO (Ellore)

What is the difference between Pandit Nehru and Premier Nehru?

The first is a soaring idealist, the second is an honest hurdler.

R. SITAMAHALAXMI (Masulipatam)

Will you support the liquidation of the Communists all over India by our Congress government?

That is what the British tried with the Congress with the result that we are free today with the Congressmen in the saddle. The best way is to let the Communists preach their parrot-talk from Moscow and I don't think they will do much with our 300 and odd millions.

MISS NIRMAL (Mercara)

Why do women rake up malicious gossip about persons they dislike?

Gossip is chewing gum to a woman. It sharpens her teeth for the husband.

How is it that Devika Rani still looks so young?

That was probably an old photograph which you saw.

P. K. LAKSHMANAN (Talapoya)

I was married in the year 1942 and I have no children still. What should I do?

This is a country of orphans. Why not father one and win a smile of gratitude from the little one?

R. P. JAISWAL (Lucknow)

Now that Rajaji has become the first citizen of India, whom should we call the first lady of the Indian Dominion?

That is purely Rajaji's affair.

With the change of order everywhere, are you also intending to publish "filmindia" in Hindustani?

No. I stick to English. I don't believe in Hindustani as a medium for film journalism.

TIMELY TOPICALS and

Box-Office HITS....

Both are here!

1. NEHRU Guards INDI

A Documentary Newsreel showi
Panditji's recent speech at Chowpatty, Bombay, t
launching of H.M.I.S DELHI and Hyderabad Surrende

☆ ☆ ☆

2. AZAD HIND KI SALGIRAH

Documentary Newsreel depicting important events of the first year of our Independence.

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3. AZADI KA UTSAV

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parade and Nehru taking salute in Bombay et

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Nirupa Roy plays the lead in Ranjit's "Jai Hanuman".

V. SAVANUR (Ranebennur)

In your recent tour of America whom did the Americans like most: yourself, your wife or your daughter?

They liked me the most—for taking two charming young women all the way to America.

For whom should I vote in the coming elections?

Vote for the Congress. It is a lesser evil.

UNI LAL BAJPAI (New Delhi)

Can a man become peaceful by becoming richer and richer?

Gold has weight which lies heavy on the conscience.

SHEIKH MOHDEEN (Wadakkanchery, Cochin)

I am neither a member of the Muslim League nor of other party. I do not also desire to go to Pakistan. In spite of this I am always called as "Pakistani". What shall I do?

That is the misfortune of many. Man has to pay even for the misdeeds of his neighbour.

OF. M. B. MORVE (Bombay)

What opinion do you hold about Dr. Ambedkar?

A man of books and brains.

What opinion do you hold about his fight for economic, social and political uplift of the scheduled castes?

He has done a great job and will probably continue to do so in spite of his official shackles.

VASANT RAO (New York)

Would it not be possible for Indian cinema houses to cut out the advertisement slides from their shows just as they have done in America?

Not unless Minister Morarji Desai orders it officially. The slides are a nuisance and an outrage on the patience of the audience.

K. SARTAJ KAUR (Bangalore)

Do you believe in looking ahead?

Seeing that nature has fixed our eyes on the face, how can we look back?

M. S. RAO (Secunderabad Dn.)

How many kinds of widows are there?

Two: those that have burnt their boats and those that still hope for a new oar.

P. H. MAHTANI (Calcutta)

What should a man do if he is afraid of his wife?

Drown himself in the nearest pond.

MISS SAYEEDA KHATUN (Dibrugarh)

Please tell me in which picture Mehtab acted after she was married to Sohrab Modi?

"Shama" and strangely enough the flame lighted within her and made her a mother.

How did you manage to edit your "filmindia", while you were in America?

I didn't. My friends managed the show for me.

V. K. KUDVA (Bombay)

The great Sardar Chandulal Shah represented our dumb millions at an International Conference recently. Nothing having appeared in the All India Press, will you please throw some light on what he spoke on the occasion and in which language?

How do you expect a representative of the dumb millions to speak? That will be breaking faith with those whom he represents.

How is it that the "Times of India" film reviewer always agrees with the producer's version of his picture even after seeing the pictures? Or does she?

She does much against her will because she is scared of her grocer.

A. N. NARAYANA RAO (Mysore)

Do you ever dream of the infernal regions or of paradise?

The grocer, the milkman, the bakery man and their likes are the heroes of my dreams. I wonder in what regions do these double faced heroes live!

In this artificial society does a smile hide a yawn of boredom?

The polite ones smile, others yawn.

Are priests ravens attracted by the odour of death?

Why in death alone! They haunt the living through a life time.

What do you think of practising virtue without believing in it?

The practice of virtue is a virtue in itself. Belief will automatically come later.

GAULDIN JOSEPH (Calicut)

What is the difference between Kashmir and Hyderabad?

It is only a matter of beards. They are more in Kashmir.

H. NAGESHA RAO MANAY (Bangalore)

Everyone says. "Do din ki zindagani". What are these two days?

The days of arrival and departure. I guess.

Do you like Subbulakshmi's singing Hindi songs?

She has a melodious voice but Hindi music belongs to a different school and needs correct tone and pronunciation.

MRS. RABIUNISSA (Madras)

What should a wife do if her husband always cherishes the memory of the girl he wanted to marry?

Be deaf and try her best to meet the idiot halfway.

W. R. CARR (Gaya)

What should be the national anthem of the Indian Dominion. "Vande Mataram" or "Jana gana mana"?

Our government has decided on the latter provisionally until someone comes along with a martial tune which will inspire all. I dislike both for a national anthem.

MOHANLAL H. TAWNEY (Bombay)

What is your opinion about the Government of India proposing to recruit women in the Indian administrative service?

It is merely giving them a long due square deal. Unless they take women, the administration won't be neat. Women are natural housekeepers and don't like waste.

S. N. RAGHAVAN (Bellary)

What are the present activities of the so-called Socialists?

Running about and making wild speeches, criticising everything between heaven and earth.

Is socialism applicable to India?

It is already being applied, of course, gradually, by the present Congress governments. Within another five years, the Congress itself will be a fully socialist organization.

What is your personal opinion regarding linguistic provinces?

It is as stupid and suicidal a plan as the amputation of India by Mountbatten. When we are struggling to introduce one common language for the whole country, where is the wisdom in cutting the country into linguistic bits? Our country won't be what it is today with too many bits.

SYED MOOSA (Bangalore)

In every picture, the father of the hero or the heroine calls his wife after the name of the son or daughter. e.g., Radha ki ma or Ramesh ki ma. By what name did he call his wife before any child was born?

There was probably no need to call her. It is only after the child that the woman strays a bit from her husband.

Can we ever hope to get back those happy days of Hindu Muslim unity which we have lost during the last ten years?

Why not if we forget the past and look to the future?

HEMAN R. BHAWNANI (Bombay)

Why do people here have a great abhorrenc Sindhis?

I didn't know this. I have a number of Si friends and I don't find anything wrong with t Being a Sindhi yourself I suppose you know you are talking.

SUDARSHAN (New Delhi)

What is a rumour and how is it spread?

Rumour is poison gas escaping from mouths.

Girls learn all household affairs before their riage to be useful in their 'new homes'. What do boys learn?

They also learn many domestic tricks to themselves sufficiently dangerous.

K. G. SHENOY (Bombay)

Do you think there is any future hope for abducted women from Pakistan?

There is in the divine charity of the male h

PRAVIN RAVAL (Nairobi)

When ustads sing they are happy. What about ple around them?

They are also happy—in slumber.

Are you in favour of stars making personal app ances?

Do you mean in courts to answer crim charges?

Randhir (Rehman previously) tries the old game Manorama in the proverbial garden in "Chumaria" Kuldip Pictures. But the apple is not seen.

ayant plays the lead in "Sabak", a social story of Ratan Pictures.

Would you be interested to know that here a man f 87 is taking up flying?

He is angling for a spectacular death.

MESH CHANDRA WHIG (New Delhi)

At what age does a man leave off being a fool?

A fool has no age. He doesn't grow.

What does her mirror tell a young gal?

That she is the favourite descendant of Eve.

URESH CHANDAR (New Delhi)

What is a vice?

Drinking during the British regime was a social fashion. It is a vice now. Virtue and vice change their definitions with the passage of time.

What do you think of Nazir (of Sitara fame) as a irector?

Or of Suwarnalata fame! Poor. very poor as a director.

Women often prefer the wrong man. Why?

They choose the right one in the beginning but later on, evidently, he turns out to be the wrong one.

What do you think of the new Jewish state of srael?

It deprives the Jews of their aniversality and makes them like big frogs in a small well. With the establishment of Israel, the Jew loses his world citizenship.

P. MADHUSUDHANA RAO (Masulipatam)

Is there any place in Bombay which resembles Trafalgar Square?

We have our Flora Fountain, but there is only a fountain and no flora and no lions nor Nelson.

Why are good women like ivy?

They cling and cling till the oak itself comes down.

Is love necessary for a man and woman to have children?

No. Only a man and a woman are necessary. Our huge population is not a wholesale product of love.

B. SHETH (Belgaum)

Jayaprakash Narayan has said, "British rule was better than the present misrule." Do you agree?

Jayaprakash is a sick man. He is talking in a delirium. In Jawaharlal's place J.P. would have committed suicide in the lap of Vallabhbhai. No government in the world could have done more within a year or even so much in the face of numeroas nerve shattering difficulties.

Why do our popular ministers need new laws and acts to govern the country—can't they govern with love instead?

With freedom as a national accident, the 200-year old slavish inferiority complex has burst out into petty rebellion and mass indiscipline. Worms under the British boot consider themselves to be patriots of the present times. Love fails with such types. They need the baton and a heavy one.

PATEL N. C. (Ghatkopar)

Do you believe in clubs for women?

I do if they are located far away from the town.

Who can raise a house on sand?

The Jews have built a whole city on sand in Palestine.

A. V. MUDHOLKAR (Belgaum)

Why do you dislike dhoties so much?

I wear them at home but in the streets they have a habit of becoming parachutes and the wearer is accused of indecency.

What are children to the Western people?

Same as in our case—accidents of pleasure.

Are Academy Awards given in India as in America?

Where is the Academy?

S. N. S. SASTRY (Bangalore)

Most of the film industrialists invest in share markets and on races. On what do you invest?

I recently invested my life's savings on a duodenal ulcer. Let us see what dividends I get.

S. IFTABA HUSAIN (Dehra Dun)

What is the secret of good journalism?

Honest reaction to the events of the day, honestly interpreted.

D. WILLIAM MOSES (Tanjore)

Don't you honestly feel that it is an exaggeration on the part of the "filmindia" reviewer to compare Nargis with Norma Shearer?

During my absence abroad, 'filmindia' reviewers created a lot of good will by being nice and kind. I only hope that Nargis doesn't come to believe the joke.

What is the difference between stolen goods and a woman's secrets?

A woman's secrets are not stolen goods. They are tumours of her character and grow within her.

Why is it that neither riches nor poverty brings happiness to a man?

Poverty creates a thirst for riches and riches increase the hunger for more riches. It is the eternal greed that spells misery for the mortal.

After marriage, can the wife find out the past of her husband?

If the man has a past he becomes a more interesting husband. It is always wiser to take the present interest than delve into the old capital.

V. J. ANTHONY (Madras)

Why does the world fear death?

The world doesn't, the individual does. Death makes no dent in the world which goes on merrily with thousands dying every day.

MARRIS NELSON (Agra)

How can one recognize a hen-pecked husband?

When the hen walks a few steps ahead of the pecked.

L. SYAMALA DEVI (Trivandrum)

What language do you suggest as the 'lingua franca' of India?

Hindustani for mass contact and English for higher education—both compulsory.

Why does woman age more quickly than man?

She gives her years to the creation of the human race.

B. R. RAINA (Jammu)

Does "filmindia" carry any weight in foreign countries especially America?

It does with Hollywood producers, because they don't like their pictures criticized and banned in India.

PURAN CHANDRA PANDE (Lucknow)

What do you think of juvenile producers and directors like Raj Kapoor?

They have enthusiasm without the vices of the old ones.

A. V. BALKRISHNA (Bangalore)

What do you think of the socialists who say that the Congress party is after power?

They tell the truth about others to cover their own tracks.

P. VENUGOPAL (Tellicherry)

Why do you keep a girl secretary to assist you i your work?

My girl secretary is my wife and I can't as why.

N. V. R. SWAMY (Negapatam)

Do you think that the III World War is imminent

The second one has not stopped yet.

Does Pandit Nehru smoke?

Black and White cigarettes.

I have not seen Bombay yet. May I know som thing about Marine Drive about which people talk s much?

On one side there is the sea which is fast b coming a cess-pool, on the other there is a row c tombs belonging to the wealthy and between the tw you see a crowd of air-starved humanity rushin home to catch consumption in their slums. It is a at once natural, impressive and pathetic.

How many languages do you know in all?

Enough to woo life to yield a living.

Is it a fact that Pandit Indra has come to Madra and taken the job of writing Hindi dialogue for Gemini "Chandralekha"?

Ask Vasan. He foots the monthly bill an knows best about it. I sympathise with Vasan.

May we know the present position of Manu Sub dar's building affairs after your criticism?

The hotel is completed and was blessed by th

Kamini Kaushal is fast becoming popular. Here she is at once wistful and charming, in "Pugree" a social story

A.I.C.C. members while the cinema is fast nearing completion. I expect some Congress minister to perform the opening ceremony. Democracy is buried under these two buildings.

Why does Prithviraj like stage acting better than lm acting?

He looks better on the stage and does a more useful job there.

When C. R. was in favour of Pakistan some years ack, people began to abuse him and went even to the xtent of throwing stones at him. Now?

Now Rajaji is the Governor General of India and they heap flowers at his feet. That's how people are all over the world.

Who is the greatest politician in India today?

Sardar Vallabhbhai Patel.

Why do lovers go to gardens to enjoy their honeyioon?

To borrow colour from the flowers and youth from the plants.

In "Dr. Kotnis", there was nobody else on the platorm at Sholapur station when the hero arrives. Is this ossible in such a big station?

People were probably scared of the Razakars.

OVIND BIJLANI (New Delhi)

I have heard at a number of marriage functions the ecords and music of the type "Sawan ke Badalo" (from Rattan') being played also by the band. What is the dea in playing such sad type of music on auspicious nd happy occasions?

That supplies one more proof of our stupidity. They also play "Milke bichhad gaye, hai ram" and thereby curse the bride on her wedding day.

T. SATYANARAYANA RAO (Kurnool)

Why do women usually carry hand bags while they o out?

The tailors have not yet begun fixing pockets to the skirts and saris in India. When women wear slacks they keep the bags behind—for men to explore.

Why is 'truth' often described as "naked"?

Because it always exposes facts and individuals.

ONKAR NATH AGARWAL (Allahabad)

What oil has Motilal used which has made his head black as he appears in his latest pictures, while he was previously bald-headed?

Max Factor's wig which Shobhana Samarth brought for him.

B. N. KAPOOR (Calcutta)

Which film company or producer in your opinion, is making films in pursuance of the policy as enunciated by the Government and thus helping them?

None.

How are the common people reacting to the Hindustani version of English pictures like "The Thief of Baghdad", especially the love scenes?

They enjoy the love scenes and see the picture again and again and incidentally pay the foreigner again and again.

RAM M. G. (Nagpur)

Mr. Patel, are you proud of 15th August 1947?

I have not yet recovered from the shock of the freedom accident to nurse any pride.

KUMAR GHOSH (Lucknow)

When exactly does a bed of roses turn into a bed of babuls?

When romance sheds its rosy tint and starts crying in a crowded cradle.

Define corruption?

A way of living without official blessings.

ASSAN J. UTAMCHANDANI (Baroda)

As an editor of a film magazine, you appreciate the work of Honourable Minister Morarji Sahib, but as a journalist how do you find his latest activities under Public Security Measures Act?

Since the act was passed, I have not yet discovered a single instance where the strong man of Bombay has used his power with a vengeance. I am merely a film scribe and Morarji Sahib has no time for "fillum wallas". He has more important things to do.

What is your opinion about "The Iron Curtain"?

It is a poor picture with blatant propaganda which defeats its purpose. At best it is like a crude abuse.

T. N. DEVAPAUL (Kolar)

In free India, when will our Anglo-Indian ladies wear sarees instead of frocks?

Why change them? They are live statues of one-time British rule in India and they remind us of the British boot under which we struggled for freedom. If the Anglo Indian girls help us to keep this memory green, they will have done their patriotic bit for the country.

T. A. KRISHNAMURTY (Salem)

Man has failed to secure world peace. Don't you think woman by her very nature is best-suited for the job?

If you meet the modern American woman, you will consider the present world a paradise and man as its angel.

V. PRAKASH (New Delhi)

What is your opinion about the new anti-corruption drive?

Well intentioned but not well aimed.

Define 'dogmatism'?

The views which an average Congress minister airs at Chowpatty and in other vacant plots of land.

Can baldness be cured?

Write to Motilal Rajvansh, Walkeshwar Road, Malabar Hill, Bombay. This favourite hero of our screen has found a cure for bald heads.

BHAWANI SHANKER (New Delhi)

How far do you agree with our government who have prohibited smoking in the cinema halls?

I am in complete agreement with the government. Visit the cinemas these days and you will like even old theatres and enjoy even rotten pictures. The smokers had turned our theatres into plague spots. Do you know that in America where the cigarette industry is ranked fourth in importance and where almost every man, woman and teenager smokes. smoking in 18000 and odd theatres is prohibited and the prohibition is strictly enforced by the police?

Do you take the help of your wife in writing articles or answering queries for "filmindia"?

My wife is my censor. She represents the government and tells me what would be permitted and what not. But she goes wrong once every month, as I am always summoned to give one explanation or another.

MANSUKH PANJWANI (New Delhi)

Is Surraiya married? Has she left for Pakistan or is she enjoying the hospitality of India?

She is still too young to be married and she is in India, where I guess, she will stay with plenty of film contracts.

Why do lovers quarrel over petty things and so often?

All the world's quarrels are over petty things. Big things are always settled by compromise.

KAILASH NATH KAPUR (New Delhi)

I have failed to find a Muslim who has no sympathy with Pakistan. Have you succeeded in finding one?

I am searching with a microscope.

Have you any faith in the reunion of India and Pakistan?

An amputated arm is a dead limb. It can't be restored to the main body.

MISS GAITRI KALSI (New Delhi)

How is that you have made no mention of the unbearable dialogue of "Kalpana" in the review? The acting and pronunciation could not be overlooked especially by a critic like you!

I didn't review the picture. I was in America from the 16th February to 5th August and friends whom I had left behind in charge of "filmindia" did their own thinking.

P. NEOG (Dibrugarh)

Do all Congressmen become ministers in due course?

Not Congressmen—Congress leaders. The men always provide the audience for the soap-box oratory of the leaders.

A. M. K. SUNDARAM (Madras)

What is U. N. O.?

An international gymnasium for training voc cords.

Does U. N. O. really render humanitarian work?

Oh yes! It did recently by producing "Child "Mother" and "Community", three pictures whi slandered India.

Have you met a woman philosopher and if so wh do you think of her?

Women become philosophers when they b come old mothers and when they become mothe you don't "think" of them.

NARENDRA SRIVASTAV (Kanpur)

Your father was a lawyer, what is your qualific tion?

My father still is a lawyer at 76. My qualific tion is that I am his first son.

GULAB SINGH (Kamptee)

Do film stars worship God?

No. God worships them and keeps them goin

When does morality differ from reality?

When film producers give us their mone making stuff.

NATHANI H. K. (New Delhi)

When does a wife go out of control?

When you decontrol once and try to recontr

Shanta Kunwar and Harish present their romance "Jeene Do", a social theme of Jai Hind Chitra.

her. By that time she has had some blackmarket dealings.

NAJMUNNISA BEGUM (Melvisharam)

What is the meaning of 'moviola'? This word is not nd in my dictionary.

It is a mechanical gadget manufactured by the Bell & Howell Co. and used for editing motion pictures. It runs the picture print and the sound track simultaneously and the cutter can see the action through a view finder.

In Filmistan's "Leela", why does Veera often act e a nitwit?

Does she? She has probably used up all her wit in answering silly questions of magazine readers.

A. RAHMAN (Rangoon)

Is your father a leading advocate?

You bet!

If you need legal advice, do you consult your ther?

I can't afford to pay my father's fees. I go elsewhere.

G. MATHUR (Ghaziabad)

Whom would you blame for the increasing corrupn and bribery in the country?

The hunger pain inside and the apathy outside.

Define "hard labour".

"filmindia".

What has happened to Shahzada Iftkhar's "Veena"?

It never went to the sets and the heroine waited and waited and married Al Nasir, an actor.

How is Munnawar Sultana getting along in Pakisn?

She did not get along so she returned to India and is getting along here.

Should a boy necessarily commit suicide after faile in love?

No girl is worth a suicide nor is a man worth one. A scorched heart can be warmed up again.

How are Mr. W. Z. Ahmed and Neenajee?

They are both wooing a fortune in Karachi.

M. ADVANI (New Delhi)

What pleasure do you get in answering questions?

The pleasure of providing for me and my family.

If you were invited to visit Hollywood, would you happy?

I have seen Hollywood twice. An invitation won't make it glamorous.

Of all the countries in the world which do you like e best and why?

I like India in spite of its bits because I am a son of the soil.

R. D. JAIN (New Delhi)

Won't it be a good idea if a portion of Mahatma Gandhi's ashes is preserved in a specially prepared urn with a cushion to be used at the oathtaking ceremony of the first citizen, i.e., the President of the Union of India? This will serve as a good reminder to the President to live up to the high ideals set by the Father of the Nation.

Not at all a bad idea. It should commend itself to Pandit Jawaharlal Nehru.

T. R. VIRUPAKSHAPPA (Bangalore)

Which is the best theatre in India and does it always exhibit the best pictures?

The Metro in Bombay is still the best theatre in India but it often plays rotten pictures.

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The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

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1st Prize: Rs. 100/- to M. Rukmini (Anantapur); 2nd Prize: Rs. 80/- to N. V. R. Swamy (Negapatam); 3rd Prize: Rs. 50/- to A. S. Naidu (Secunderabad Dn.); 4th Prize: Rs. 40/- to V. Prakash (New Delhi); 5th Prize: Rs. 30/- to A. N. Narayana Rao (Mysore) and 20 consolation prizes of Rs. 10/- each to the following: Miss Sushila Khanna (Kanpur); A. Padmanabhan (Tyamagondlu); V. A. Abraham (Bombay); Miss Nirmal (Mercara); K. Sartaj Kaur (Bangalore); V. K. Kudva (Bombay); Gauldin Joseph (Calicut); H. Nagesh Rao Manay (Bangalore); Syed Moosa (Bangalore); Omesh Chandra Whig (New Delhi); Suresh Chandar (New Delhi); S. N. S. Sastry (Bangalore); D. William Moses (Tanjore); Marris Nelson (Agra); T. Satyanarayana Rao (Kurnool); Kumar Ghosh (Lucknow); Mansukh Panjwani (New Delhi); Gulab Singh (Kamptee); Nathani H. K. (New Delhi) and K. G. Mathur (Ghaziabad). Money Orders are being sent to the prize winners.

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"Ghaddar"—A Great National Play!

Writer Inder Raj Deserves A Salute!

In keeping with his previous stage traditions and inspired by the highest ideals of nationalism, Prithviraj presents "Ghaddar", a powerful political stage play, which seeks to correct the Muslim angle of vision and to instill in them once again the love for the land they were born in and in doing so also effectively tones down the anger of the Hindus who sacrificed their all—soul and soil—to lay the foundations of Pakistan.

It is a noble work which Prithviraj is doing. It is, however, destined to be half-effective because the Muslims of India have practically boycotted the play and Prithviraj's sermon to them remains unheard, while the huge crowds of Hindus who flock to see the play every time go out with the edge of their anger dulled and with feelings of sympathy and fraternization for Muslims whom they are now inclined to forgive as innocent victims of political propaganda.

The Muslim boycott of the play, however, seems to be so thorough that one is led to wonder whether all the Muslims in the city think with one mind whenever anything touching Pakistan is discussed or debated.

Playwright Inder Raj Anand makes stage history with his dynamic play "Ghaddar", produced by Prithvi Theatres.

GHADDAR

(STAGE PLAY)

Produced By: **Prithvi Theatres**

Language: **Urdu**

Stage Play & Dialogue: **Inder Raj Anand**

Art Direction: **Uzra Mumtaz**

Cast: **Prithviraj, Uzra Mumtaz, Zohra Segal, Krishen Dhawan, Prem Nath, Kanwal Kapoor, Mansaram, Pushpa.**

Staged At: **Royal Opera House**

Directed By

PRITHVIRAJ KAPOOR

The Hindu sentiment of sympathy and fraternization, which the play creates, must in course of time die for want of response, because it takes two to begin a brotherhood.

To those who think that the Pakistanis of India have now become quiet and peace-loving, the numerous threats, direct and indirect, which Prithviraj receives from day to day would make an interesting revelation. Though politically subdued for the time being, it is well understood by all the knowing ones that the present dormant volcano of Pakistani ambitions will some day erupt once again taking its toll of human lives.

It is this suppressed hatred and ambition which "Ghaddar" nobly seeks to correct by pointing out to these people, in unmistakable terms, their sacred duty to the land of their birth and their rights and privileges in the said land. And Prithviraj does this with extreme politeness and without any bitterness. In fact, "Ghaddar" is a truthful exposition of Muslim political activities during the last 27 years without any exaggeration or even equivocation. There is nothing in it to hurt a single sensible Muslim. And yet history which is but a record of past human sins must as in the case of deep-dyed Pakistanis anger them and it would not be surprising to find a truthful and well-meant play like "Ghaddar" becoming a point of provocation because it

Prithviraj, our only stage producer, scores another personal triumph in his new stage-play, "Ghaddar".

presents stern facts which are historical. Those who think that the Pakistanis are repentant, let them perish the thought by counting the sympathisers of the Nizam who have been arrested by our police recently.

Whether these people kill Prithviraj or let him live (as God has little to do with life and death these days), as the theme of "Ghaddar" supports the ideals of our secular state, others would be found to stage the play and keep the good work going in case a bullet or a knife takes our good-hearted stage producer to the land of eternal rest.

The very cast of players in "Ghaddar", composed of Hindus and Muslims in spiritual harmony of art, proves the message of the play and sets a glorious example to the two sons of the same soil to live together and die in a wedlock of peace and harmony.

Good has always borne the brunt of evil and just because of some threatened violence, Prithviraj, as far as we know him, is not a man to quail in submission and digress from his distinctive contribution to a secular state. Gandhiji would have walked smiling towards Nathuram Godse even if Godse, revolver in hand, had shouted that he was going to shoot our saint. That is the way of idealists. Anyway we wish Prithviraj a long life and many more plays.

A DYNAMIC STORY

Coming to the play itself, it is a dynamic story in human words. Inder

Story & Dialogue	*Songs*	*Music*
AZM BAZIDPURI	SHAKIL BADAYUNI	SHYAM SUNDER

For Particulars :—

RATAN PICTURES,
Shree Sound Studios, Dadar, BOMBAY.

aj Anand, the writer, has excelled imself by giving unforgettable ords to his characters, words which ring angry memories rushing into ie mind and in the same breath de- iand forgiveness and sympathy for ie misguided past. "Ghaddar" is a are piece of dramatic literature hich is at once beautiful and effec- ve.

Dr. Mahomed Ashraf is a Con- ress worker who completely identi- es himself with the secular ideals of ie Indian National Congress and arves for himself an enviable repu- ition as a man of character and rinciples. Begum, his devoted wife, hrills to the mob roar of "Mahomed shraf Zindabad" and proudly pes- ers Bari Ma, the old and trusted amily maid, with newsy tit-bits of shraf's achievement.

In the town lives Maulana, a poli- ical chameleon, who twists his ton- ue to suit the turn of events. He is family friend and so is Saleem, a oung Congress worker, whose blunt nd honest tongue gives ample evi- lence of his high ideals and since- ity of purpose.

The story opens with Dr. Ashraf nd Saleem facing a conflict with the British. Very soon both the patriots re taken to jail. Maulana twists his ongue, changes his cap and becomes quisling Khan Bahadur. During Ashraf's incarceration, Begum goes hrough the usual pangs of poverty unctuated by the loyalty of Bari Ma nd Sultan, the two family servants.

VICTIM OF PROPAGANDA

By the time Ashraf and Saleem re out of jail, the Muslim League as succeeded in demanding the di- ision of the country. With Gan- lhiji's painting, reverently displayed n his home, Ashraf, Saleem and Maulana hear of the Congress con- ent to the establishment of Pakis- an.

With overwhelming propaganda utside and pressure inside his home, Ashraf becomes a Muslim Leaguer vith the difference that, unlike thers, he carries his character and rinciples to the new camp where he oon finds himself to be a complete tranger, even though Ashraf has put innah's painting in place of Gan- lhiji's.

Saleem resents Ashraf's conversion nd sticks to his guns in national ser- ice.

We are soon taken to the frighten- ing holocaust immediately preceding the partition of India. Saleem is stabbed to death but before dying he makes an eloquent effort to reclaim Ashraf but to no avail.

Very soon Ashraf is shown as stabbed and wounded in the Punjab by both the Muslims and the Hindus and we reach the final act in which Maulana arrives wearing a Gandhi cap once again accompanied by one Sharafat Ali, an official who has opted for service in Pakistan. Ashraf gives vent to his outraged sentiments and confesses his mistake charging Jinnah with greed of power that took the toll of thousands of innocent lives. Sharafat Ali, a deep-dyed Pakistani, whips out a revolver and shoots at Ashraf. Before dying Ashraf removes Jinnah's painting and hands it over to Maulana who carries it away saying "La houl vala kuwat". The Muslims know what it means.

SYMBOLIC CHARACTERS

As a stage play on present-day politics "Ghaddar" is almost a per- fect presentation of a very important phase of our national life. In Ash- raf's character, the writer tells a few hometruths to those misguided by nnceasing political propaganda while Saleem is portrayed as a sym- bol of high ideals, unswerving loyalty and true patriotism. But the character that represents the rank and file of the Pakistanis in India is Maulana, the chameleon of politics, who hides political fanaticism under the safety of his skin and as such must be considered more dangerous than the revolver-loaded Sharafat Alis of Pakistan.

Recruit G. R. Rao, of 6738, Laxmini- kethan, (Deepak), Kingsway, Secun- derabad (Dn.) is 24, 5'-8" educated at Shantiniketan, knows Hindi, Telugu, Urdu and has acted in ama- teur dramatics.

In Begum and Bari Ma, the senti- mental pattern of Indian home life is faithfully maintained by the author.

ZOHRA'S CLASSIC STAGE ART

There is very little to choose be- tween the different performances of Prithviraj's team of seasoned players but if a careful analysis is to be made, Zohra Segal in the role of "Bari Ma" gives a classic portrayal as the loyal house-maid who has grown old with the family. We rank her performance as the best.

Uzra plays "Begum" beautifully and looks very attractive these days. But her voice and hurried diction call for more restraint and training. Her emotional performance, how- ever, is superb.

Prithviraj plays "Ashraf" but he has so much of heavy, sensible talk that there is hardly any scope for an emotional moment. His pronun- ciation of the supposedly U. P. lan- guage goes travelling easily to his homeland of Pathans, especially in moments of emphasis.

Prem Nath looks and does very well as 'Saleem', the idealist. This boy shows a great promise. He has stage poise and effective diction.

Krishen Dhawan who plays "Mau- lana" gives away the secret that he is a younger man than he is suppo- sed to look. His smile is also more youthful than the age he portrays. This role becomes impressive because of the writer's skill and not of the artiste.

As Sharafat Ali, Kanwal Kapoor comes to the stage pretty green. His make-up needs less rouge and more age. A judge usually has age and experience not necessarily very old age but he need not look an over- grown teenager, as Kanwal does.

All in all "Ghaddar" is a great national play, thanks to Prithviraj, the producer and Inder Raj Anand, the author.

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Music PT. GOVIND RAM
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OUR REVIEW

"Chandrashekhar" Becomes A Boring Hotchpotch

Debaki Bose's Criminal Waste Of Celluloid !

Film art in Bengal seems to have reached its lowest point of degeneration these days and "Chandrashekhar", a much-boosted product, seems to be merely one more symptom of this state of deterioration. Gone is that golden age in Indian movies, when millions looked to the art-conscious Bengalis for pictures like "Devdas", "Chandidas", "Vidyapati", etc., which gave them lyrical music sprinkled with human emotions, framed in soul-stirring themes and presented with the best in technical art. Debaki Bose, Barua, Nitin Bose, Bimal Roy and others—giants of old—seem to have shrunk in stature these days and become just so many money-grabbing pygmies whose insatiable greed for money seems to have been responsible for many a sinful abortion of art recently. "Chandrashekhar" is just one more from this series, premature in concept, development and presentation.

With Bombay never in the labour of art or the artistic and Madras born barren in this field and Bengal now aborting in her glorious puberty, motion picture art in India seems to have touched the dregs of despair at the present moment.

Unless someone kicks our Boses, Baruas and Roys in the pants or kindly Fate provides them once again with a half-starving struggle to live, we won't see another revival of art and the artistic. And from no other direction will this dawn appear but from Bengal, the original home of art and emotion. It is the East of our nation and the East of our motion picture art.

DEFAMATION OF THE DEAD

"Chandrashekhar", the picture which Debaki Bose has given us defames the dead author, Bankim Chandra Chatterjee. Babu Bankim Chandra was a great story-teller and he told his stories with a surfeit of emotions characteristic of the Bengalis. Debaki Bose has squeezed all emotion from the original subject and given us a dry duck.

Debaki Babu's "Chandrashekhar" is a puerile romance with stunts and a seeming political background continually out of focus. The main story is too simple for a motion picture. Pratap and Saibalini play together as children and with years learn to love each other. But they can't get married because they belong to the same kin (gotra). They are, therefore, torn apart and Saibalini is given in marriage to Pandit Chandrashekhar who, we are told, is a sworn celibate (Brahmachari). Why a celibate should consent to take a wife beats our imagination. But there it is, a full-grown woman (or rather overgrown, as seen in the picture) with a full-grown man and the man spending his hours before idols of the family gods and the woman looking out of the window wistfully, waiting for someone to rescue her from the shackles of traditions.

Pratap, robbed in love, offers his services as an army captain to Nawab Mir Kassam to help the latter to check the growing menace of the East India Company in Bengal.

From here onwards the story assumes the appearance of a stunt picture. Lawrence Foster, a Dutch gangster with the East India Co. goaded by lust, kidnaps Saibalini and takes her to his ship to place her on a comfortable bunk (probably because she didn't have one like that in her husband's home) and then waits patiently for the hero to turn up. The unholy hurry with which he kidnapped the heroine suddenly disappears and lust takes a patient edge to give Debaki Babu the time to dispense with the husband and lend wings to the hero (Pratap).

Husband Chandrashekhar, hearing of the kidnapping incident, discovers himself to be incompetent in looking after his wife (a fact which his celibacy should have long before suggested), and walks out of the house into the jungle for meditation. Pratap, the hero, reaches the boiling point when he hears of the Dutchman's outrage on Saibalini and grabbing his sword like an umbrella rushes forth for her rescue.

CHANDRASHEKHAR

Produced By:	Pioneer Pictures
Language:	Hindustani
Original Subject:	Bankim Chandra
Scenario:	Debaki Bose
Music:	Kamal Das Gupta
Cast:	Ashok Kumar, Kanan Devi, Biman Bannerjee etc.
Released At:	Capitol, Bombay.
Date of Release:	27th August 1948

Directed by
DEBAKI KUMAR BOSE

"Gajre" seems to have been well "sprinkled". This social story of Allied Art Productions is fast nearing completion.

Chandni Raat

-: STARRING :-

☆ NASEEM ☆ SHYAM ☆ DAVID ☆ PARVEEN ☆ JILLOOBAI

&

ULLHAS

MUSIC : NAUSHAD

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THE SLEEPING HEROINE

All this time the Dutchman is waiting with a brake on his desire and the heroine is sleeping patiently without any struggle or attempt to escape. It seemed as if she preferred the active Dutchman to the passive Bengali. After what one feels like an infernal delay, Pratap arrives sword in hand and, with the usual strategy, so successful in motion pictures, scores against overwhelming odds and rescues the waiting heroine. The Dutchman gets a bullet in his leg for the patience he lent to his lust.

Once again Saibalini is found sleeping in Pratap's home but as soon as Pratap arrives, the sleeping beauty wakes up and with her rises all her long-pent-up emotions for sex and companionship. With all the fury of a long-starving woman, sharpened by imagination, Saibalini charges Pratap and suggests several ways of shattering conventional morals. But the hero turns out to be just another disciple of Chandrashekhar and pushes the plate away from his hungry stomach and walks out only to fall into the hands of the soldiers of the East India Company.

There is an inconsequential interlude of Mir Cassim's Begum taking a trip outside her harem to give Bharati something to do beside pacing the drawing-room inside.

Pratap is by now sentenced to be hanged by the Captain of the East India Company. One wonders why he was not shot on the spot. Perhaps the Captain didn't think it worthwhile to waste a bullet on an effeminate-looking Bengali or he wanted to give the director time enough to arrange the climax by hanging the fellow. The Britishers were evidently not good at hanging (though they hanged thousands through history) because the soldiers proceed leisurely in constructing the gallows and thus give time for Saibalini to inspire the villagers around and cook up a plan for Pratap's rescue.

THE BENGALI-BRITISH DUEL

At last Saibalini arrives on the spot, acts the lunatic and induces the British Captain to allow her to talk to Pratap. She tells Pratap of the plan of escape but like a stubborn Bengali he attaches conditions to his agreement and squeezes a couple of vows from Saibalini. The British Captain waits patiently all along. Who says the British are not chivalrous? At last at a given signal bullets start flying and the British boys are outnumbered and killed but Pratap stages a duel with the British Captain, because in a dialogue previously he had challenged the Britisher to a man-to-man duel.

And because we have already forgiven the British all their sins, the Captain dies in the duel but not before inflicting a mortal wound on the Indian hero. Thus both are equalised in status and valour and no one has any reason to quarrel.

This is Shanta Patel in a catfish pose in "Angan" of Alam Ari.

LIMPING LAWRENCE

But the Indian hero is always tough. He takes some time dying. Before that, however, Chandrashekhar, walking like a somnambulist, strays into the field and discovers Saibalini his missing wife. Here Debaki Babu gives us a little topical jerk by making Chandrashekhar blame himself for his wife's tragic experience at the hands of the kidnapper and accept her back without regret—all this to suggest a similar treatment in case of the unfortunate women who have these days become innocent victims of politics. As Chandrashekhar was a sworn celibate, he loses nothing either before or after his wife's tragic experience.

Now Chandrashekhar and Saibalini walk towards the horizon, as all Bengalis do at the end of a story, but limping Lawrence suddenly turns up with a gun and threatens to create trouble once again for the celibate and his hungry wife. From behind a bush, the dying Pratap, lifts a gun and shoots the Dutchman down and thus saves both celibacy and desire before dying. The celibate mutters thanks to the winds and walks away with his wife without even caring to find out who had saved his life.

That ends Debaki Bose's "Chandrashekhar" with Mir Cassam, East India Company, British soldiers and Dutch captain, Begum and harem, all to kindle some desire for his wife in a sleep-walking idol worshipper. All in all it is a very humorous story, being so flimsy and transparent that one can see through it long before Debaki Babu's strenuous efforts to tell it.

INTELLECTUAL IMPOTENCE

To say that the whole affair is stupid is to put some box-office premium on it. The picture is an unpardonable and criminal waste of valuable celluloid. There is nothing in it to applaud, not even Kamal Das Gupta's music in which he has taken one familiar tune and twisted it into different unpopular strains at different moments.

Debaki Babu's direction is not at all worthy of his past great reputation as an intellectual. At places the direction suffers from shocking intellectual impotency, especially in the stunt sequences. The picture is as dry as a dog's bone and nowhere can we find the mist or moisture of emotion for which Bengal is notoriously famous.

Ashok Kumar and Kanan Devi are ill-matched in appearance. At best Ashok looks like Kanan's long lost son and we are asked to deny our eyes and believe them to be sweethearts. Besides, the soft, gentle and round-shouldered Ashok looks a poor soldier and lends a few blushes even to the steel sword he carries. With all the weight on her face and other parts no one expects Kanan to act in the heroine's role. She fulfils these expectations faithfully. Others in the picture don't count as they are brought in at intervals to exercise their legs.

In short, "Chandrashekhar" is monumental boredom in celluloid. It has neither any box-office nor any art. It is a very risky picture for the average profit-conscious exhibitor.

ANOKHI SEVA

Producer:
A.M. KAIFEE

Scenario & Direction
SAFDER MIRZA

Featuring :-

Sofia, Amanullah,
Chandrika, Naz,
Mintobai, Maqbool,
Sadiq, Rajan,
Vanita, Mala,
Majnu & H. Parkash.

☆

Music: **Dhomi Khan** (of New Theatres fame) **& M. Shafee.**
Story & Dialogue: **Kaifee** (Muradabadi of 'Shama' fame).
Photography: **Suleman, Manzoor.** *Songs:* **Aziz Siddiqui.**
Production-in-charge: **A. Kamyab.**

FOR PARTICULARS:-

KAIFEE ART PRODUCTIONS, JYOTI STUDIOS,
KENNEDY BRIDGE, BOMBAY 7.

OUR REVIEW

One More Picture of Mistaken Identity!

"Parai Aag" Absurd Yet Tolerably Entertaining !

Mistaken identity often makes a ood subject for comedy both on the age and the screen provided the ory-writer and the director have nough imagination and deftness for andling it in an intelligent man- er. When it is presented, however, n an impossible manner as in Film- tan's "Sajan" it becomes a deplo- able tragedy of errors. "Parai Aag", ne more picture with mistaken dentity as its theme, while intended be a comedy, begins like one but nds by becoming a synthetic tragedy n account of the story-writer's fum- ling in its logical development and enouement.

THE TWO KUMARS

Two young men, unknown to each ther, Anand Kumar and Arjun umar are both known by the com- non nickname, Kumar. Anand Ullhas) is the son of a rich man lakumat Rai (W.M. Khan) and the rospective son-in-law of Sheth Dau- atram (A. Shah), while Arjun Sheri), a penniless vagrant in earch of a job, is the prospective n-in-law of Ramdas, a poor, old idower. Both the Kumars—Anand nd Arjun—arrive by the same train the town where Daulatram and amdas live (though unknown to ach other) and by some mishap oth go to wrong houses—Anand to amdas's house and Arjun to Dau- tram's. As Daulatram had never en Anand, his would-be son-in-law, e mistakes Arjun for Anand and is troduced as such to his daughter axmi (Munawar Sultana) who kes him, naturally, as her fiance. n the other hand, Ramdas knows is prospective son-in-law, Arjun umar very well, and receives Anand ly as a guest, but as he intro- uces Anand to his daughter Shobha Madhubala) as Kumar, she, who ad never seen Arjun Kumar mis- kes Anand as her fiance.

Each of the two girls, Laxmi and hobha naturally shows tender feel- gs to Arjun and Anand as they onestly believe their guests to be eir future bridegrooms. The young en, however, fully aware of the ct that they were not the right men r the girls, still reciprocate the girls' tender feelings and in course of time love develops between Arjun and Laxmi and between Anand and Shobha. When it comes to the betrothal ceremony between Laxmi to Arjun, Arjun makes good his escape from Daulatram's house to avoid detection by Hakumatrai, Anand's father, who arrives to attend the betrothal ceremony. The misunderstanding is cleared and the mistake corrected by the arrival of Hakumatrai but the clarification creates new troubles. Since Arjun and Laxmi on one hand and Anand and Shobha on the other love their first acquaintances none of them likes to change the affection to suit the convenience and choice of the parents concerned. So the story drags on to discussions on free choice in marriage by the young people concerned, protests about parents compelling their children to marry unwanted partners, and other subjects like the evil of marrying for money and to coaxings and persuasions and threats. To enhance the suspense, fresh misunderstandings are created by means of eavesdropping in the minds of all the four young people, which are soon cleared up and with the timely assistance of Laxmi's mother (Jilloobai) both the couples get married according to their own liking, that is Anand to Shobha and Arjun to Laxmi. Daulatram accepts the change quite lightly but for Hakumatrai the shock becomes unbearable and he dies of heart failure.

ABSURD AND IMPOSSIBLE

In spite of its many absurdities and impossible situations the picture is tolerably good up to the interval, thanks to the performance of A. Shah as the absent-minded, happy-go-lucky father and of Sheri as the adventurous young man who takes good luck as it comes to him without fearing the consequences. But after the interval the picture drags and becomes boring on account of the hackneyed situations, oft-heard dialogue and homilies on the duties of parents and children and social evils of forced marriages.

Some of the absurdities in the picture are too significant to escape notice. For instance, when Anand pulls the chain and stops the train, we do not find the guard or any other railway servant making inquiries and Anand quietly picks up Ramdas and puts him in his first class compartment as if he were the General Traffic Manager of the railway. He also apparently carries first aid outfit with him and dresses Ramdas's wound like a medical practitioner. Ramdas has been shown as a poor man who had not the means to go to a hospital for treatment, but his house is shown as quite spacious and richly furnished and his daughter Shobha wears clothes and jewellery which only wealthy people can afford. Such mistakes leave glaring flaws in the direction.

UGLY ULLHAS

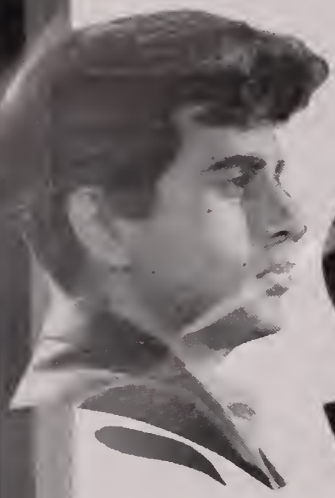
Munawar Sultana as Laxmi gives a tame and unimpressive performance while Madhubala as Shobha is quite gay and vivacious. A. Shah gives a good account of himself as Daulatram but the best performance comes from the newcomer Sheri who acquits himself creditably as the hail-fellow well met type. The worst choice in the cast is Ullhas who, with his increasing corpulence, a bull's neck and flabby cheeks looks almost repulsive as a young bachelor and becomes a complete misfit for his role. W. M. Khan as Hakumatrai and the actor who plays Ramdas both give a poor show while Jilloobai as the mother of Laxmi is just Jilloobai the good old one.

The dialogue is quite witty in some scenes but also boring in others. Songs are not worth anything and so is the music. In photography and recording the picture is as good or as bad as an average Indian picture.

PARAI AAG

Producers: Great India Pictures
Language: Hindustani
Story: Qabil Amritsari
Dialogue: Akhtarul Iman & Qabil Amritsari
Songs: Tanvir Naqvi & Akhtarul Iman
Music: Ghulam Mahomed
Photography: Minoo Billimoria
Audiography: Dinsha Billimoria
Cast: Munawar Sultana, Ullhas, A. Shah, Madhubala, W. M. Khan, Jilloo Bai etc.
Released At: Lamington Talkies, Bombay.
Date of Release: 20th August 1948
Directed By
NAJAM NAQVI

Filmistan's



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DAVID * SUSHIL SAHU
GULAB * RAMESH GUPTA
HARI SHIVDASANI * SAMPSON
TIWARI * ANANT PRABHU

SANWARIYA

Story & Supervision:
N.A.MANSURI

Direction: SUBODH KUMAR

Lyrics: SANTOSHI

Music: C.RAMCHANDRA

Starring:
HAFEEZ JEHAN
REHMAN & VEERA
WITH
LEELA MISRA * S.L.PURI
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ACTRE

Story: K.A.ABI

Direction: NAJAM NA

Music: SHYAM SUI

Starring:
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MISRA Etc..

THEY ARE AL

Story & Direction:
MESH SAIGAL

Music:
GHULAM HAIDER

Starring:
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FOR PARTICULARS:- APPLY TO
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JYOTI STUDIOS, KENNEDY BRIDGE BOMBAY. 7

STILLS & PUBLICITY
Easterlies

"Sati Vijaya" Is A Mythological Headache!

Bad Acting, Poor Direction and Lifeless Technique !

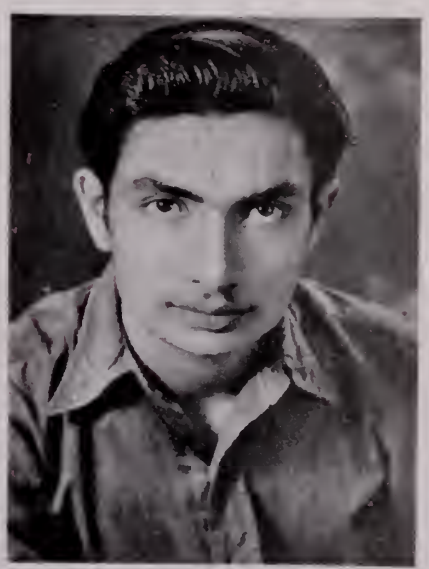
If the Indian film industry is indebted in the highest measure to anyone for its thirty odd years of existence so far, it is to Valmiki and Vyas, India's immortal poets, the authors of the world's greatest epics —the 'Ramayana' and the 'Mahabharata'. Had it not been for these two epics one might well speculate whether half the number of films that we have so far produced would have been made at all! As in Christianity and Islam were it forbidden in Hinduism also to portray divinity, hierarchy and mythological personalities on the screen, it is possible we may not be boasting of producing 200 and odd pictures a year. And for that matter, the industry would not be the poorer in the quality of its productions, for as a general rule, Indian mythological films are the poorest in concept, portrayal and presentation all round. They belittle and often ridicule mythological characters so as to hurt the feelings of intelligent and devout Hindus.

One who reads these great, ancient epics usually visualizes these characters, as described by those great poets, as being endowed with physical, mental, intellectual and moral attributes far superior to those of the ordinary human beings. He accepts them as imposing personalities with a dignity that inspires awe, respect, veneration and devotion. But when he sees them on the screen portrayed by third rate artistes, he is often shocked to find that they look and talk and behave like people very much inferior even to himself and to many others around him. What the Indian sculptor began by making hideous idols of the Hindu gods and goddesses, the film producer has completed by presenting divine and mythological figures on the screen in the crudest and most ridiculous manner.

THE OLD HOTCHPOTCH

"Sati Vijaya" is one more picture with a story from the "Ramayana" destroying the beautiful concepts of some of the prominent heroes and heroines of the epic. Ravan, the mighty king of Lanka, one of the greatest known scholars and commentators of the Vedas, the most proficient scientist of his time who had harnessed the very elements to his service and the powerful potentate who had subdued the gods in heaven and made them his servants, desires to annex the subterranean region known as 'Patal' to his immense empire. His son, Meghanada, better known by the name of Indrajit, since he had vanquished Indra, the king of heaven, undertakes to wage a war with the serpent king of the 'Patal' region. He straightway goes down to the bottom of the ocean and enters unquestioned and undetained by anyone the palace of the serpent king, where Sulochana, the princess of the region, is amusing herself with a love chorus and dance in company with her ladies in waiting. The princess immediately falls in love with Indrajit and so 'Patal' is subdued! Indrajit returns to Lanka with his bride.

Meanwhile Ravan has abducted Seeta, who lives as a prisoner in one of the gardens of his royal palace. Ram, the exiled prince of Ayodhya, is planning an attack on Lanka to recover his wife, Seeta. Ravan's seniormost wife, Mandodari, his brother, Bibhishan, his son, Indrajit and the daughter-in-law, Sulochana all appeal in vain to Ravan to restore Seeta to her husband. On account of his leanings towards Ram, Bibhishan is even turned out of Lanka and like a veritable quisling he forthwith surrenders himself to Ram and helps him with useful information and advice for fighting Ravan.



Recruit Jamalkhan c/o Ramdas S. Vaghji, Salim Road, Mombasa (East Africa) is 5'-2", good motorcycle rider and swimmer, and anxious to act in films.

SATI VIJAYA

Producers:	M. & K. Productions
Language:	Hindustani
Story:	Virendra R. Mehta
Dialogue:	Pt. Anuj
Songs:	Pt. Taresh
Music:	Shantikumar Desai.
Photography:	Navnit M. Adhikari
Audiography:	Bhasker Desai & Y. S. Kothare
Cast:	Ratnamala, Kishore Kumar, Pt. Ramchandra Shastri, Kanta Kumari etc.
Released At:	Krishna Talkies, Bombay.
Date of Release:	13th August 1948.

Directed By
K. J. PARMAR

The story then proceeds with the usual narration of those events which every schoolboy knows and which we have seen before in a hundred other mythological pictures, such as the burning of Lanka by Hanuman, (Lanka Dahan) the construction of the ocean bridge (Setu Bandhan) and the battle between Ram's and Ravan's armies and finally the death of Indrajit by an arrow from the bow of Laxman.

Indrajit's wife Sulochana, when apprised of the news of her husband's death, decides to become Sati by burning herself alive on her husband's funeral pyre with Indrajit's head in her lap. She goes, therefore, to the enemy's camp to beg from Ram her husband's head, which is readily handed over to her and then mounts the funeral pyre with it. This is "Sati Vijay" or the "Victory of the Chaste Wife" though what victory the sati scores and over whom remains a mystery to the spectator after seeing the picture.

AN ILLEGAL THEME

It was a regular convention in ancient India carried down to as recent a period as the regime of Lord Wil-

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You May Do Black Marketing!

You May Do Profiteering!

BUT

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IN

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Written & Produced By **WALI SAHEB.**

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m Bentinck that a Hindu wife had accompany her dead husband to funeral pyre and be burned alive. thology and history are full with names of such satis who either luntarily burned themselves or re forcibly burned with their dead sbands. There may be others too merous to be mentioned. Sulo-ana, in becoming sati therefore, did thing extraordinary or unconven-nal and we wonder if the incident s anything particularly dramatic in to form the subject of a film story. the contrary while the custom of ti is banned and made a legal fence for nearly 120 years we do t see any reason why films propa-ting that practice should not be nned by the censors, particularly hen films propagating bigamy hich is now banned by the Bom-y Government) are not permitted be exhibited.

The picture is a poor production l round. Most of the artistes being rst recruits of the screen do not ap-ear to be aware of the importance the roles they play and merely resent caricatures of the personali-es they portray. Even Ratnamala, ho is familiar with screen work, oes not impress as the great sati, ough she acts tolerably well in a w concluding scenes.

A ROTTEN SHOW

Ramchandra Shastri as 'Ravan' minds one of a Maharastrian Bhatji' while Suryakant as 'Ram' nd S. Chatterjee as 'Laxman' look nd act like the 'mahants' of some uring religious sect. Parvin plays Seeta' like a mechanised doll. Even cow is capable of showing more notion than what this Seeta oozes hen presented with the head of am synthetically made by Ravan to nvince Seeta of her husband's eath. Kanta Kumari as 'Mando-ari' looks several years younger an her own son 'Indrajit' and acts ke an amateur student playing in llege dramatics. Kishore Kumar as ndrajit' cuts a sorry figure and has o life in him.

A dance by Cuckoo in the first el of the picture, although crude nd hackneyed like all other Cuckoo ances, is, perhaps, the only reliev-ng feature in the entire picture rough which one sits as if watch-ng a statue show bereft of all hu-an emotions and expressions.

The dialogue is written in high-flown Sanskritised Hindi which may be difficult to follow for the average picturegoer and delivered like class room recitation without any warmth or variations of tone throughout. Recording is anything but satisfactory and photography absolutely crude and unimaginative though a few trick scenes too familiar to spectators, might please the childish, superstitious and illiterate folks. The costumes of the characters are quaint, inartistic and very much different from those described in the "Ramayana".

Altogether "Sati Vijaya" is a dull, lifeless, meaningless and purposeless picture which gives a headache to the intelligent spectator who is left wondering why such pictures should at all be produced when the industry is wailing over the shortage of raw film.

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"Hua Savera", An Unholy Hotch-potch On Freedom Theme !

Nayantara Proves Repulsive And Narcotic! An All-Round Stupid And Boring Affair !

HUA SAVERA	
Producers:	Jeevan Kala Chitra
Language:	Hindustani
Story, Dialogue & Songs:	Bhagwati Prasad Bajpai
Music:	Gyan Dutt
Photography:	Fali Mistry
Audiography:	Robin Chatterji
Cast:	Sapru, Nayantara, Prem Kant, Dar Kashmiri, Hira Savant etc.
Released At:	National & 3 other theatres
Date of Release:	27th August 1948
Directed By	KULBHUSHAN AGARWAL

That the advent of Indian independence has enabled our producers to tackle freely all those subjects and display of our national leaders which used to be a taboo to our alien rulers, needs no emphasis. But if this only means that the producers are given full liberty to picturize any humbug or trash in the guise of freedom themes and especially to exploit unblushingly the photographs, newsreels, etc., parading our national leaders with a view to secure the sentimental sympathy (and clapping) of the spectators, then the sooner our censors saw through the game and discouraged this vogue, the better it will be for all concerned. Let us learn to respect our national leaders better than to turn them into dumb salesmen of rotten motion pictures.

"Hua Savera", released simultaneously at four city and suburban theatres, is one such hackneyed and abortive attempt to link up some stray shots of our national leaders and events like the celebrations of 15th August 1947 with a pretentious, flimsy and utterly stupid story which has no semblance of drama, novelty or originality and goes almost begging for other ingredients as well.

TALE OF TWO BROTHERS

The picture opens with Netaji Bose delivering a speech followed by a few more borrowed scenes relating to the freedom struggle culminating in the achievement of 15th August on which day the hero, Prakash, is set free from the prison where he was probably interned because of his progressive, revolutionary and anti-capitalistic ideas.

The story (if at all it could be so called) then proceeds on the oft-beaten track where we find two Zamindar brothers who are an antithesis of each other with only the heroine as the common target of their life! Ajit, the younger one, is the villain-of-the piece typifying all the vices and evils supposed to be inherent in a zamindar aided and abetted by his Munimji while the elder, Prakash, is out to democratise the old order and ameliorate the lot of the peasants by initiating reforms, a la the Congress.

Alongside the inevitable clashes between the two brothers run their respective romantic interludes and the all-too-familiar squabbles shorn completely of any dramatic intensity or force of characterization, with the hero delivering tall sermons and irrelevant lectures in the name of "Azad Hindustan" until it all ends well with the "dawn of new era" transforming Ajit from a scheming, inveterate scoundrel to a good boy standing next to his brother for flag salutation !

With their woeful inexperience of film technique and despite all their good intentions behind this maiden venture, both the producer and the director have made an unholy hotch-potch with no entertainment and only a pretence of purposefulness. A mere background of 15th August and an indiscriminate use of the old scenes showing the national leaders may merit a few cheers from the undiscerning audience but it constitutes a criminal waste of celluloid against a mediocre theme and all-round poor production values with the exception of Fali Mistry's photography which is the only bright patch and saving grace of the whole picture.

NARCOTIC NAYANTARA

Director Agarwal has proved himself an out and out novice by betraying his collosal ignorance of film craft as there is little tempo and no continuity in the film produced under the high-sounding banner of Jeevan Kala Chitra.

Nayantara as the heroine fails to impress from start to finish with her repulsive looks, awful accent and narcotic acting. If her performance in "Hua Savera" is any criterion of her talent, it speaks little for those who have been shouting loudly of her star value. Adding to the eye-sore created by this girl is the miscasting of Sapru who is anything but suitable to be the hero and no wonder he fails miserably in the picture. Dar Kashmiri as the second villain and Hira Savant as Rekha do their bit though their contribution is like an oasis in a desert.

Barring one chorus which pleases the ears, the music of Gyan Dutt has nothing to write home about and the recording is too bad and faulty throughout for words to express.

Thus, far from entertaining, "Hua Savera" only helps to provoke the question: Is it desirable to exploit our national leaders (including Gandhiji) on the screen on the slightest pretext and without much rhyme or reason merely because the producers wish to cash the prevalent patriotic sentiment and while making fools of the spectators also lower our national heroes in the estimate of millions? Let Mr. Morarji Desai pause and think.

Recruit K. L. Bhasin of Diwan Buildings, Faiz Road, K. Bagh, Delhi, is 22, 5-6 1/2", knows Hindi, Punjabi, Urdu, riding, cycling, swimming and has acted in amateur dramatics.

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Chandni Chowk, DELHI.

AT HOME AND ABROAD

LAW FOR 'LAVNIS'

Bombay, August 26.

The Government of Bombay recently came out with a production code for the film industry. With the enforcement of this code, we are promised healthy entertainment in our motion pictures in future.

It is now reported that the Government of Bombay has appointed a committee to investigate into the abuses that have crept into Tamashas and to make the necessary changes with a view to turn them into a healthy form of entertainment. Tamashas have been a popular source of entertainment for the villages where cinema houses are either rare or practically unknown and it was, therefore, essential for the government to take notice of them in their self-appointed task of elevating the morals of the masses.

The members of the Committee consist of Mahamahopadhyaya Prof. D. V. Potdar (Chairman), Prof. N. R. Phatak, Mr. B. V. Warerkar, Mr. G. L. Thokal and Mr. Sopandeo Chaudhari. The office of the committee is located at Poona.

NATIONAL PICKETING

New York, August 22.

An anti-British organization called "The Sons of Liberty" consisting of Jews and some Irish Americans, is threatening to picket New York cinemas if they dare show British films, which take the profits to Britain.

It is said that this organization has the backing of M.G.M. and R.K.O. though officially both the companies have denied association with the "Sons of Liberty".

The result is that there are only two important New York cinemas exhibiting British films, while a few months ago there were fifteen.

At present, the film interests in London are not worried. They say, "It's not losing us many dollars at the moment because it's only happening in New York and August is always a bad month for films there. But if it lasts into the autumn we are going to lose quite a few dollars."

Probably the action of the "Sons of Liberty" is in retaliation to the Quota Act which has cut down the exhibition of American feature films in Britain.

How about our people picketing outside "Baghdad ka chor", a foreign picture dubbed in Hindustani which is taking millions out of our country?

IN MEMORY OF KAKASAHEB

Bombay, August 27.

With the death of Krishnaji Prabhakar Khadilkar, at the age of 75, the Marathi literary world has lost a popular playwright and able journalist.

Born in Sangli in 1872, Kakasahib Khadilkar, as he was known, had his education partly in his home town and partly in Bombay where he developed a keen liking for political journalism.

Dewan Sharar, well-known litterateur and scenarist, celebrated his golden jubilee recently. May he complete a century like his photoplay "Shakuntala". A profound scholar of Urdu and Indian history, Dewan Sharar's only vice is politeness.

He worked on the "Kesari" with Lokmanya Tilak and during the years when Tilak was imprisoned, he became the editor. Later he founded his own paper the "Nava Kal".

Khadilkar was one of the few Maharashtrians who was closely associated with Mahatma Gandhi and strictly observed his non-violent non-co-operation creed till the last.

Apart from being the doyen of Marathi journalism 'Kakasahib' Khadilkar was known for his numerous stage plays, some of the popular ones being "Manapman", "Draupadi" and "Swayamvar". In his death the country has lost a great gentleman of letters.

May his soul rest in peace!

FREE SPORT

Bombay, August 21.

The Government of Bombay have exempted all sporting entertainments from their liability to pay the entertainment tax.

Now more sports lovers should flock to the Brabourne Stadium!

PLASTIC FOOD

Hollywood, August 25.

In difference to the present-day shortages, real food will be used in motion pictures only where a scene calls for the food to be eaten. At other times plastic food will be photographed.

The first of such films in which plastic food will be used throughout is "The Loves of Carmen" starring Rita Hayworth and Glenn Ford.

One wonders whether the next item will be plastic dollar notes—for the Marshall Plan countries!

DRY BOARD

Bombay, August 27.

Mr. P. J. Chinmulgund, Deputy Commissioner of Excise, has been appointed in place of Prof. J. C. Daruwala, to represent the Bombay Provincial Prohibition Board on the Advisory Board for Visual Education.

POURING IT THROUGH POURS

New York, August 28.

Some time ago, the U. S. Government sponsored "Voice of America" propaganda programme was criticized because it told Russian women how film star Paulette Goddard washes her hair with beer.

Representative J. Edgar Cheouweth, Chairman of a U. S. Congress Committee, investigating the broadcast, remarked, "I don't think we should spend millions of dollars annually to tell Russian women about such American contributions to culture as beer rinse for hair-dos. Besides, Russian beer might be bad for women's hair."

And yet a hair stylist told the Congressman that 45,000 women wash their hair with beer in order to strengthen it.

We also need some beer for our hair. Look at our bald heroes and heroines of the screen.

ATOM EDUCATION

Bombay, August 26.

A 16 mm documentary film, "Ato-

mic Physics," produced by Gaumont British Equipments Ltd., with the co-operation of several scientists including Albert Einstein was shown in Bombay to the Bombay Ministers with the Hon'ble Mr. B. G. Kher as the Chief Guest.

Unlike the American film, "The End Or The Beginning", which dealt with the Atom Bomb in a superficial way, "Atomic Physics" shows the value of atomic energy for building the world instead of destroying it.

The film is divided into five sections:—The atomic theory starting with John Dalton's proposition in 1806; rays from atoms; the nuclear structure of the atom; atom smashing and the discovery of the neutron and Uranium fission resulting in atomic energy.

In order to make it intelligible to the average college and school boy, pains have been taken to make the film as simple as possible.

The only thing left now is its exhibition in schools and colleges. We don't want our Ministers and the Ministry of Information and Broadcasting merely to see it and be satisfied. Let millions of our school and college going boys know something about the Atomic Bomb, the bone of contention, over which two big nations are growling and driving the world crazy with fear.

MR. AMBER FOR EVER

Hollywood, August 21.

Kathleen Winsor, author of that sensational novel, "Forever Amber" seems to have made some sensational allegations against her husband, Artie Shaw, the band leader, who is suing for the annulment of their marriage.

Each one has a different story to tell. Shaw charges, "Before the marriage, my wife falsely represented to me that if I would marry her we would have children. Instead she demanded that I submit to an operation for sterilisation. She told me that another person at her request, had previously submitted to such an operation and that no ill effects had resulted."

Kathleen alleges that Shaw has beaten her and that he once gave her a public whipping in Connecticu U. S. He also kept her awake a night because she refused to join th Communist Party. She says that h boasted about his violence towarc his former wives, Lana Turner, Bett Kern and Ava Gardner as a part c his marriage technique.

Kathleen, the sixth wife of Arti Shaw, is asking Rs. 2000 a week ten porary alimony for herself and R 35,000 fees for her Counsel, plus a account of Rs. 4 lakhs worth of sec rities which Artie is withholding.

ANOTHER RESPONSE

New Delhi, August 31.

Sardar Vallabhbhai Patel, th Home Member, introduced a Bill t amend the Cinematograph Act c 1918. The Bill empowers Gover ment to prohibit the unrestricted e hibition of unsuitable films to youn persons at an impressionable age.

"Filmindia" has agitated time an again against the exhibition of adu films for children and a Bill like thi is indeed welcome. Our childre need to be protected from the mone crazy producers who never hesitat

Lokmanya Productions'

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MUSIC ANIL BISWAS & C. RAMCHANDRA

SONGS POET PRADEEP

DIALOGUE J. S. CASSHYAP

DIRECTED BY AMIYA CHAKRABARTY

RIGHTS C. P. C. I. & All Overseas

Standard Pictures Corporation's

ROSHNI

STARRING

★ REHANA ★ V. H. DESAI ★ MUMTAZ ALI ★ NIHAL & SOFIA

STORY, SCENARIO, DIALOGUE & SONGS BY SANTOSHI

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BURIED IN CONVENT

Rome. August 21.

Through centuries. writers have lorified lovers committing suicide or love. Italian film actress Mariella otti. however. seems to think differntly.

It is reported that Mariella is going to enter a convent because exing Michael of Rumania has mared Princess Anne.

In 1939. while touring Rumania. Mariella met Michael. Michael was enchanted by the beauty of the oung actress" and he danced with er many a time at his Court. When Mariella returned to Rumania after ne war. Michael could see her only ccasionally.

So the charming Mariella will bote up her charms in a convent and ot radiate it to the rest of the orld!

NEW INEFFICIENCY

Tokyo. August 19.

A novel method for ending a fourmonth old strike of 270 Japanese lm workers was followed by the oho Motion Picture Company.

The dismissed employees refused leave the film studios and were set gainst violating an eviction order. n hearing that the police would se force in driving them out. the squatters" walked out 12 minutes efore the ultimatum expired. The merican troops. the Japanese police nd six armoured cars did the trick.

The 270 employees were dismissed n grounds of inefficiency and beause there were many Communists mong them.

"BAWA" ADAM

Hollywood. August 27.

Leo Mc Carey. the man who makes eligious movies. is busy pondering ver the dress he should give to dam and Eve in his forthcoming icture of the same name.

The Bible says plainly that Adam nd Eve never thought about clothes ntil Eve ate the apple. The Censors say. "no clothes. no movie". ngrid Bergman who will play the orld's first lady has left Leo Mc arey to solve the clothes problem.

Mc Carey hopes to please everyody on the assumption that it sometimes got cold in Eden and shivering Miss Bergman may open the picture by calling for a blanket of fig leaves.

Indian producers, however, should leave a ticklish subject like this severely alone. We have millions of Adams and Eves. half-clad and naked and our problem is to find them at least a shroud.

TOGETHER IN JAIL

Hollywood. September 2.

Film actor Robert Mitchum was arrested with three other persons in a narcotics raid on a Hollywood home. The three other persons are real estate agent Robin Ford. blonde 20-year-old actress Lila Leeds and dancer Vickie Evans, 25.

Recruit L. H. Sahjwani, c o Manoranjan Cinema, Nazirabad, Lucknow, is 19, 5'-6" and fond of acting in films.

It is reported that the police found Mitchum and Ford smoking marijuana cigarettes thereby violating State and Federal narcotic laws.

The four suspects were sent to jail with bail fixed at one thousand dollars.

With our own prohibition laws becoming more strict every day our film folks would do well to bid good-bye to Bacchus. or pack up for the jail after April 1950.

GODSE BANNED

Madras. August 25.

The Government of Madras has followed in the footsteps of the other provincial governments by declaring the newsreel entitled "Mahatmaji's Case" or "Godse Trial" as uncertified for exhibition in the province of Madras.

IN MEMORY

New York. August 12.

It is reported that some pickets in Hollywood were bent on preventing a showing of the film made more than 30 years ago by the late Mr. D. W. Griffith "Birth of a Nation".

The reasons for the action were given as follows: "The film glorifies lynching and the Ku Klux Klan".

It is hoped that the exhibitor will see sense and not screen pictures glorifying crime, however old.

HULLO, S. K. PATIL

Madras, August 14.

The Tamil Nad Congress Committee is showing some rare initiative these days. As a part of their constructive programme, they have decided to produce news films. so that the masses can see day-to-day events and happenings in the cinema houses.

Later on these news films will be reduced to 16 mm and preserved in the Central Library of Films proposed to be started by the Government of Madras for the benefit of school children.

The first of the series will be exhibited shortly.

All these plans sound attractive on paper. It remains to be seen how far they will take shape in reality. Any way that is stealing the thunder from Mr. S. K. Patil of Bombay. the man who is reputed to have the greatest initiative in the Congress "industry".

ALL ON THE SAME JOB

Los Angeles. August 27.

Hollywood star. Mae West. is being sued by two stage writers who claim that she has used some of their material for her production. "Catherine, the Great".

Questioned by the plaintiff's counsel about the order of the lovers of the Russian Czarina. dear old Mae got confused and said she could not see what difference it made whether Potemkin was the first. tenth or hundredth.

The plagiarism suit is for 100,000 dollars and Mae West will have to arrange the royal lovers in a correct queue if she wants to win the suit.

KANAN'S FREEDOM

Calcutta, August 22.

Film actress Kanan Debi, otherwise known as Kanan Maitra asked for the dissolution of her marriage with Ashok Kumar Maitra before Mr. Justice Majumdar of the High Court of Calcutta on grounds of adultery, cruelty and desertion on the part of the respondent.

The respondent filed an answer but was not present at the hearing.

The parties were married on December 4, 1940 under the Special Marriage Act. They lived together till May 1945 after which time the respondent was alleged to have deserted the petitioner.

On the evidence before him, His lordship granted a "decree nisi" in favour of the petitioner with costs.

STILL LIVING

Shanghai, August 27.

The Chinese celebrated the 2499th birth anniversary of their greatest philosopher, Confucius, by showing a film of his life at several cinemas. The Chinese still seem to be guided by the 3000-year-old wisdom of Confucius.

ARTHUR'S TRUMP CARD

LONDON, September 1.

Within a month, the technicolour film "Fourteenth Olympiad—the glory of Sport" was shown to the press in London.

The film has a cast of 6,000 athletes from 62 nations and runs for two hours and ten minutes.

This costly film over which thousands of pounds have been spent, is one of the many trumps of the Arthur Rank organization.

TOUCHY CATHOLICS OF CHINA

Nanking, August 25.

"Black Narcissus", an Arthur Rank production did not have smooth sailing in Nanking because of its theme. The Roman Catholics felt that the tone of certain scenes amongst the nuns was highly derogatory to their religion.

The film was, therefore, stopped at the instance of Archbishop Paul Yon Pin, the Roman Catholic Archbishop of Nanking.

With the new production code prescribed by the Government of Bombay, our producers should also exercise caution in dealing with religious and political themes. In India, religion interwoven with politics has been responsible for rivers of blood that flowed during the last two years, and it will be in national interest to keep clear of inflammatory subjects like religion and politics.

ONE WAY TRAFFIC

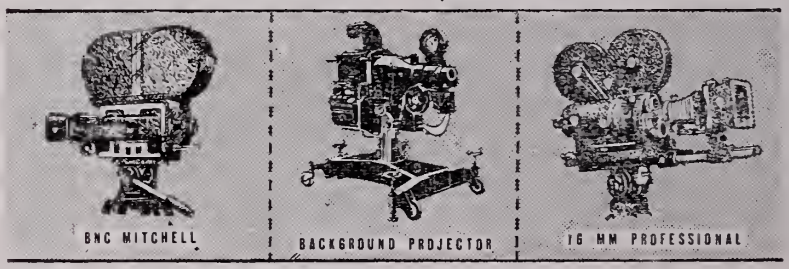
London, August 31.

Eric Johnston, described as the "£50,000 a year President of the American Motion Picture Association" is looking after the interests of the American film industry extremely well.

Addressing a press conference, said, that it was a "shame that B tain as the greatest trading nation the world was making a precede of putting quotas in the film indu try".

The Quota Act compelling Briti cinemas to show 45% British fe ture films and 25% of short fil comes into effect in October and Er Johnston has warned the British fil industry that the American indust would retaliate with a tit for tat p licy.

Mitchell UNSURPASSED IN QUALITY & EFFICIENCY



Light, easy and noiseless in operation, the Mitchell (NC) Camera (featured below) is designed to meet the exacting requirements of Studio photography. It is a light, easily handled camera and contains the complete film-moving mechanism mounted upon dovetail tracks for shifting from focusing to photographing position, and vice versa.

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NEW DELHI

What old Eric forgot to mention
s the percentage of British films
l Americans were now showing in
nerica. Old Eric evidently wants
e way traffic.

HIS FIRST AND LAST

Calcutta. August 22.

Paramesh Ganguli (Raja) aged
hero of New Theatres' film "An-
ngarh". met with a tragic end
vile lighting a stove, when he got
rnt all over. He was removed to
t Campbell Hospital. where he suc-
mbed to his injuries.

He leaves behind a widow and
o children and friends to mourn
l loss.

He was considered to be promis-
g artiste and this was the first film
i which he had made his debut. It
a pity that his life was cut short
i such a tragic manner.

CONSCIENCE FILMS?

New York. August 22.

Having sown the poisonous seed
crime pictures glorifying gang-
rism, the American film producers
now making an effort to wipe
juvenile delinquency by launch-
ing a campaign through short reels.

The first of such films is called "Report for Action" and is produced by R.K.O. It will be shown to special welfare and community groups.

We hope that the film is made half as colourful as the routine crime picture which is responsible for the appallingly large number of juvenile crimes in America. It is a good industry to spread crime and then counteract it and spread it again and so on. It is a circle as vicious as the dollar—but paying nevertheless.

ALL FOR DOLLARS

Hollywood, August 10.

Darryl F. Zanuck's costly production "Forever Amber" presents the charming Linda Darnell with a £12,000 wardrobe to make fashion-conscious women see the film.

The wardrobe consists of eighteen evening gowns, twenty day dresses, three negligees and one wedding dress. The material used includes ten yards of old French altar lace and each gown averages twenty yards of cloth. Just to rub it in, there are two petticoats to each dress.

Amber needs every one of those dresses. It seems to be a case of a new dress for every new lover! Zanuck doesn't seem to worry about the pattern of life he brings in vogue —for women in general—by bringing Amber on the screen.

ACTIVE VOLCANO

London. August 1.

A new colour film is being made of a volcano called Kituro on the edge of Lake Kiva. Belgian Congo. This volcano began erupting since April and three cameramen have been photographing it in the face of 'fiery' opposition. So intense is the heat that the soles dropped from their shoes.

One terrifying burst caused a camera post to sustain a direct hit. "The camera and tripod were smashed", said Mr. John Tunstall who directed the film. "The earth became so hot beneath our feet that we had to stand on boards which kept catching fire".

And we don't have even a good photograph of Quaid-e-Azam Jinnah!

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Audiography :- A. CHATTERJI.

Songs :- B. M. SHARMA.

Dialogue :- C. L. KAVISH.

Editing :- A. K. CHATTERJI.

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HUSBAND CAN WAIT

Rome, August, 25.

Duty above love seems to have en the cause of Italian film star ı Darziazza's making the clergy- ın and guests wait in the church r her wedding.

Her director had called her from ome and told her to catch the next ane to town as they were shooting scene of a film in which she plays e heroine.

Said Isa to her would-be husband, Ve can always get married later, t I can't hold up the film."

Some Indian stars who always ar- e late on the sets or stay at home th a hang-over may learn a bit out the correct approach to work om this Italian film star.

TALL TALK

Madras, August 30.

The fifth anniversary of the Cine echnicians' Association of South ıdia was celebrated at the Shobana- ıala Studios with Mr. H. Sitarama eddi, Minister for Industries pre- ding.

The usual high-sounding platitudes ere delivered and better salaries r the hard-working technicians ere demanded.

Nothing is known about the de- ands being granted. It was proba- y a talking anniversary for throat earing purposes.

MIXED UP

New Delhi, August 20.

As the bulk of raw material used the manufacture of celluloid is nported from hard currency areas, is reported that the Government India have decided to bring under ntrol the export of celluloid and anufactures thereof.

As the position of raw stock films the country is acute, it has been cided to prohibit their export. But we export?

ONE MORE

Bombay, September 7.

Suleman Sadiq, a film artiste, it reported, was assaulted by three nknown persons at Dadar Main oad on the 6th night. He was lmitted to the K. E. M. Hospital here he later succumbed to his in- ıries.

PENALTY

In the recent earthquake which ook Japan, many motion picture eatres were damaged. In the town Fukui alone, six cinema houses were reduced to ashes. In another theatre playing American films, the management emptied its auditorium of 1300 people before the building collapsed.

NO MORE TRICHY CHEROOTS

Madras, September 3.

With the prohibition of smoking in the cinema houses of Bombay, a similar proposal to ban smoking in cinema houses in Madras is being considered by the Government of Madras.

The Government of Madras as well as the Madras Film Censor Board recently invited the opinion of the Commissioner of Police, the Film Chamber of Commerce and other public bodies on the subject.

With poorly ventilated tin sheds functioning as cinema houses, the earlier smoking is prohibited, the better.

ACTION AT LAST

Lucknow, September 4.

After Pandit Jawaharlal's recent statement in the Parliament regarding the construction of new cinema houses, the building of cinema and luxury houses has been virtually banned in the United Provinces.

According to the latest instructions issued by the Ministry to housing committees in districts for the allocation of available building materials for private houses, the highest priority will be given for houses costing under Rs. 25,000.

It is reported that the District Supply Officer, Lucknow, has started an inquiry into the construction of seven new cinemas in the city.

The proprietors of these cinema houses have to inform the authorities from where they received cement and iron for their huge buildings as well as declare the stocks of cement and other essential building materials still in their possession.

It is evident that all read "film-india".

WELL DESERVED

Bombay, September 11.

The Government of Bombay have exempted the future performances of "Ghaddar", a stage play of Prithvi Theatres, from payment of entertainment tax in the province till July 31, 1949.

PRICE OF FREEDOM

Hollywood, September 2.

Mrs. Mickey Rooney was granted a divorce plus $100,000 alimony for herself and $5000 a year for support of the two sons.

UNNECESSARY NOISE

Bombay, September 1.

"The Iron Curtain" which was considered as lowering the prestige of the Communists, by virtue of its anti-Soviet theme, has been approved for exhibition by the Bombay Board of Censors. Only a few scenes were deleted to make the picture more palatable to the audience.

As the "Iron Curtain" contains blatant propaganda, it will hardly affect any film-goer, Communist or not.

BUSY BLOWING

Hollywood, September 2.

Crooner Frank Sinatra has added another croon to his nursery. The croon is called Christina, third in order.

THE SHANKERS

Bombay, September 8.

The Bombay City Police arrested Rajendra Shanker, Debendra Shanker and Ravi Shanker—all brothers of the famous dancer, Uday Shanker for alleged misappropriation of Rs. 1,25,000.

According to the complainant, Santi Bardhan, these three had failed to give proper accounts of the large sums earned by the I. R. A. in their ballet. "Discovery of India" and for the last several months had failed to pay the salaries of the troupe.

It was further alleged that at a meeting of the troupe held on August 14, Rajendra Shanker brought out a letter written by one Mr. Bannerji, a member of the troupe, saying that the box containing vouchers in respect of accounts, had been lost.

A number of documents connected with the ballet were attached by the police.

A LITTLE COURTESY

Bombay, September 7.

The Metro Cinema, one of our best theatres in India, recently emphasized its loyalty by exhibiting a documentary "Bapu Ki Amar Kahani" in Hindustani during the Independence Week. But its loyalty would be appreciated more if the broken slide of our national flag which is being shown at present is substituted by a good and neat one.

This may appear trifling but the crack in the slide is so conspicuous that it contributes to lower the dignity of the national flag.

POOR DICK!

Hollywood, September 2.

Susan Peters, the Hollywood star, who gave a marvellous characterization in "Sign of the Ram", has been granted a divorce from Hubby Richard Quine.

Their adopted two-year old son, Timothy, goes with Susan leaving Dick all to himself.

TWO MORE

Calcutta, August 29.

At Ezra Street, on the second floor, a one-year old girl was burned to death owing to fire which started in a box containing old cinema films, used for making handbags by the mother. The parents received severe burns and were removed to the hospital where the mother died.

This is the umpteenth accident of this kind and unless the regulations regarding the storing of films are enforced strictly, celluloid will continue to take its toll of human lives.

ANOTHER BRAIN TWISTER

Hollywood, September 9.

Instead of going to movie houses, filmgoers are now offered movie entertainment at home with a new invention, which is, as usual, expected to work wonders.

This new wonder is a 12 inch record, half inch thick with the sound and colour grooved in and encased in metal on the bottom and sides. All that you have to do is to buy or rent a record, press one button and settle down comfortably to see a short or full length movie.

Goldstone, boss of the Phonovision Company, said that the major studios were giving him shorts and feature films to build up a library of records for the new machine called "Visatone".

A full length film requires more records and some models change records without interrupting the picture. The wall of the home becomes the movie screen.

When this comes to India, Indian filmgoers can see the product of Hollywood in their homes.

MERCY KILLING

Patna, August 29.

Three persons were killed and four others were seriously injured as a result of the sudden collapse of the wall of the booking office of a local cinema house.

The rickety condition of our Indian theatres is well-known but the callousness of theatre owners in not repairing crumbling walls is unpardonable.

The theatre owner of this cinema should be dealt with strictly so that in future tragedies like these don't repeat themselves. In any case, such murders are better than the slow poisoning done by our motion pictures.

CELLULOID HAVOC

Calcutta, September 5.

The Managing Director of Eastern Talkies Ltd., was arrested yesterday in connection with the fire which broke out in a room containing films on the first floor of a house on Lower Circular Road near Sealdah Station on August 17.

The fire had gutted the entire film godown and one of the employees who was caught in the fire jumped out receiving severe injuries.

It is alleged that the films were stored without any licence in that room close to the residential quarters. The managing director was released on bail of Rs. 1000 by the police, pending further enquiries.

EDUCATION AT HOME

September 5.

The U. S. Department of Agriculture will be using television henceforth to educate the farmers and agriculturists. The department already has a Radio service and coupled with television, is bound to be of great use for describing agricultural practices, soil conservation, poultry breeding, insecticide application. Also, many ways of using agricultural products more effectively such as better food canning methods will be shown to consumers.

What is our Department of Agriculture doing for the farmers except the "Grow More Food" campaign which has become an obsession with many provincial governments?

MANU MAGICIANS

Calcutta, September 8.

Following the decision of the Central Government to stop construction of cinema houses and inquire into the illegal procurement of building materials, the West Bengal Government have entrusted the Anti-Corruption Department to furnish reports ab the 18 new cinema houses wh sprang up recently in Calcutta.

If it is found that the build materials used were procured by i gal means, then legal proceedi will be launched against these theatre owners.

So the "Manu-magicians" of C cutta are in for a bad time!

VINDICTIVE DEMOCRACY

Hollywood, September 4.

In America, where there is a tra union for every little shade of tra the division of labour is often c ried to ridiculous limits. At le this is what Cecil B. De Mille, well-known Hollywood produc would have us believe of the ma up men in Hollywood.

Some make-up men specialize stars' faces, others in the make-up body, and one cannot encroach up the other's field.

"We decided", says De Mil "that the Adam's apple should the dividing line" for the make- men.

In one of his latest films, Pa lette Goddard had to feed hay to horse. The studio property depa ment supplied a bale of alfalfa a placed it in position. During t 'take' it had to be moved closer the camera and an assistant stepp forward to do so. Another m stopped him saying that the men charge of the studio green hou should move the alfalfa because was plant life.

A union arbitrator settled the d pute after a three-hour argume costing Rs. 27,000. He said t when a bale of alfalfa was brow the property men could move it. E if it was green, the green house m were responsible.

In India, directors have to car the heroines to the sets. Not t they mind.

FIRE AGAIN

Bombay, September 15.

A godown at Sewri containi raw films caught fire last evening d to spontaneous combustion. T damage is estimated at ten thousa rupees.

What a kick in these days of r film shortage when every produc big or small, is shouting hims hoarse over supplies!

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

REPARATION

"In your editorial comment appearing in the current (August '48) issue of "filmindia" under the caption "From Macaulay To Marion Fix", you have referred to me as One Mr. Narsu, about whom we know nothing except that he is a dealer in photographic goods in Bangalore."

"Please permit me to point out that this statement about me is wholly incorrect, and I am not a photo-goods dealer nor connected with the trade in any manner. Perhaps you have mistaken me for some business-man of these parts bearing the name Narsu". My own name is Lakshminarasu, and is never abbreviated to Narsu" which you have used in the editorial under reference.

"If you kindly refer to the official list of members of the Visual Education Committee issued by the Ministry of Education, Govt. of India, you will find my full and correct name and also my designation as the "Head of the Cinematography Department, S. Occupational Institute, (Govt. of Mysore), Bangalore." This is a Polytechnic Institute started six years ago by the Government of Mysore, where there are courses of instruction in various branches of Motion Picture technique, and where actual film-production work is also being done for Government and public needs. I shall gladly arrange to send you full literature and details about the Institute's activities if you are interested.

"Further, I am sending you under separate registered cover, a number of issues of "Indian Photography & Cinematography" of which I am the founder and editor. This journal has devoted itself to the advancement of the technique and art of cinematography and photography in India, and to visual education, ever since its inception in 1938, and what humble services I have rendered to the nation through the pages of my journal in the past ten years are well-recognised by technical and educational circles. The mission I have tried to carry out, and my views in general would be clear to you if you kindly peruse some of the editorials of mine which I have marked for your special attention.

"I do not feel it necessary or appropriate to give you a more detailed record of my work and services to the country's interests. I may assure you that in being nominated to the Visual Education Committee I am not figuring for the first time in a public committee dealing with subjects of national importance, and especially with films and mass-education.

"You have been fair enough to admit in your editorial that you do not know anything about me, and have ended your note by saying that you are "making further enquiries." It is unfortunate that an absolute mis-description about my vocation should have been published in a hurry, which has every likelihood of prejudicing the minds of your readers.

"May I request you, as a fair-minded editor, to correct the statement concerning me, published in your August editorial?"

S. Lakshminarasu.
BANGALORE CITY.

AGREED

"With the achievement of freedom many changes have taken place in the Indian Union. One of them is the sweeping change Hindustani, the lingua franca of India has undergone. Before August 15, 1947, Hindustani meant a combination of simple words from Hindi and Urdu and how sweet the language sounded. But today Hindustani seems to be just another name for Hindi, thanks to our diehard pandits who seem to predominate our broadcasting stations.

"Our Government is shouting hoarse that Hindustani is our national language and that every Indian should possess a working knowledge of it. But may I ask which Hindustani does the Government mean? Is it the Hindustani which Pandit Nehru speaks, or the Hindustani which Sardar Patel speaks or the Hindustani which Pandit Pant speaks? It was strange to hear these three leaders paying homage to the Father of the Nation in three different languages. Pandit Nehru spoke in Persianized Hindustani, Sardar Patel in Sanskritized Hindustani and Govind Vallabh Pant in pure Hindi; and yet the announcer from the Delhi station told us all

A typical kitchen situation from Indian life is seen in "Gajre", a social picture of Allied Art Productions.

that these three leaders were going to speak in Hindustani. I am sure no one in India understood all the three speeches and yet our leaders were addressing the teeming millions of India.

"To a person ignorant of the Hindustani language it is an Herculean task if he is to master three languages in order to converse in the lingua franca of India. The Government will do well to follow the lead given, by our motion pictures which have popularized real Hindustani and our thanks are due to our producers who indirectly have followed the teachings of the Mahatma whereas some of the "chelas" of Gandhiji have placed personal prejudice before national service, and are proud of it. My plea is for simple Hindustani and not for the jaw breaking words which are broadcast to the nation from our own broadcasting stations, which even the announcers find it difficult to pronounce. This might satisfy a few diehards but a nation of millions is perplexed as to what is its national language."

V. K. Fazlur Rahman.
BANGALORE.

JUST KALPANA

"Recently I happened to see "Kalpana" produced by Uday Shankar. Really it was 'kalpana' (which means imagination) and there was nothing practical in it. Uday Shankar appears to have imagined that people will understand it, but his imagination did not materialise. Perhaps it is on this account only that the name of the picture is justified. Majority of people could not understand and follow it. There are many reasons for it.

"First of all it is very fast—so fast that most of the master brains even cannot follow it. To follow the sequence becomes impossible if even for a fraction of a second the mind is diverted. It shows lack of practical knowledge and cannot, in any way, show the genius of Uday Shankar, because nobody can be expected to show an unflinching concentration for full 150 minutes. Uday Shankar has realized it in the very beginning and has offered apologies for it when he requests concentration, but this is no excuse.

"Secondly it is so much overwhelmed with dances that it seemed as if Uday Shankar is showing how many dances he knew. My mind was so much confused that I began to feel like dancing and many others with whom I had a talk also felt like that. The value of dances would have certainly increased if only he would have explained them.

"It is right that Uday Shankar presented an entirely new theme on the screen and he must be congratulated for it. But only theme and plot do not make a motion picture. Out of the many things, sound and photography are easily the most important and in these two respects the picture has failed miserably. Song

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dialogue could not be followed. O: may ask what useful purpose has b n served with this type of Sound S tem? Photography has been d cribed as artistic. It may be so, b when we have to strain our eyes, w can't say that the photography is g d.

Acting was hopeless. True it is a d ce picture and it cannot be ex- ted that acting will receive the e attention as dancing. But it d s not mean that acting should be erly neglected. Just look at the f e of Uday Shankar himself when h speaks. Poor Shankar! More- r, he has lost the charming perso- ity that made the Paris public d after him. But he has served e purpose well—that of providing contrast for Amla Shankar who elled him both in acting and ncing.

'In the end I may say that this ture will not, in any way, make ay Shankar famous as a producer. t it was certainly a novel experi- nt worthy of Uday Shankar. I ve only pointed out the defects of picture and Uday Shankar will well to take these into account in ure. But leaving the defects one, I cannot fail to remember the lowing Doha:—

"Bahut shor sunte the hathi ki dum ka.
Dekha to gaz bhar ki rassi hi nikli."

EERUT. *Vinaya K. Sinha.*

WAIT AND WATCH

"I wish to draw your attention to short story "Sardarji" which has peared in July issue of "Maya" (a nthly magazine of Allahabad). ving to its bad communal aspects has created enough sensation in P. The story is full of hatred to- rds "Sikhs". At one place the thor writes, "Asliyat sirf itni hai mussalman ki javan mardi ke ak baithe hui hai. Aur agar nau- van Mussalmanon par Hindu aur kh larkiyan swayam hi lattu ho ven, to unka kya kasur hai".

"I wish I could unfold the full ry but for want of space, I can't. t I only want to ask Mr. K. A. bas, the worthy author of the ry, whether it befits a man of his libre to produce such dirty things. has given us enough stunts of ndu Muslim unity in Bombay eets. Had these feelings of unity gone with the winds while he wrote the above story?"

LUCKNOW. *Surendra Kishore.*

FREEBOOTERS

"Here is a puzzle for you to solve! How to stop the people going to the pictures without paying? They are not given a free pass nor can they be stopped for they take the privilege of being high officials, friends and relatives of the proprietors. What profit can the proprietors expect in a small place like Mercara, with two theatres and most of the population being too poor to afford even lower seats? And during the monsoon for four months either the theatre has to be closed or run with extra expenses. Can you please do something in regard to this without offending the above mentioned persons?"

MERCARA. *B. C. Madaya.*

AND STARVING OUR SPINNERS?

"Mr. Editor—give me the following twelve words:

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"Hope to receive a wholesale order."

NAWALGARH. *B. B. L. Kapoor.*

BACK TO OLD TRADE

"Recently Shaukat Art Productions' "Jugnu" featuring Nurjehan was released here at the Mylan Theatre with a lot of ballyhoo. Thousands rushed to see it.

"Believe me, Mr. Patel the whole audience was exasperated—barring a few perhaps—when they saw a college girl dancing with the full garb of vulgarity in a drama staged in the college. As a Ceylonese who patronises the Indian pictures I wish to point out to those Indian producers who are adepts at producing such filthy pictures, that pictures like "Jugnu" would never be popular with Ceylonese audiences. Patrons of Indian films here like good stories with melodious songs and not historical distortions and semi nude dances."

COLOMBO. *M. T. Piyaseela*

NEW FILTH

"I wonder what we are coming to? Formerly a jitter used to run through the audience when anything suggestive was said or done on the screen. Later the subdued jitter gave place to unashamed laughter. Now people clap and throw money on the screen when the producer reflects his perverted sensuous mind. There are decent persons, ladies and children, in the audience. True it is a mistake for them to go to such dirty exhibition of plagued brains, but then what is the good of so many cinemas scattered about the town when respectable folks cannot use them? I won't say how it feels; only I would request the censors to see some of these pictures in the homely company of their womenfolk and children."

GHAZIABAD. *Bishan Sahai*

RECORD NEWS!

Film: Anokhi Ada
KYO UNEH DIL DIYA
Surendra & Shamshad
DIL KO LAGA KE HUM NE
Uma Devi
BOOLNEWALE YAD NA
Mukesh
KABI DIL DILSE
Mukesh

Film: Mela
MERA DIL TODNEWALE
Mukesh & Shamshad
GAYEJA GEET MILAN KI
Mukesh

Film: Mahatma Gandhi Ka Paigam
JHUM JHUM LAHARAYE TIRANG
PARTS 1 & 2.

Classical
AAI SAMDHAN—Miya Mallar
BATAIYA LAVO—Asaavri
D. V. Paluskar.
SAKHA NA GHARI—Jaijaivanti
NAJAK KUNI LALAN—Multani
J. L. Ranade

National Songs
JANDA OONCHA RAHE HUMARE
PARTS 1 & 2.
LAHARAYE TIRANG LAHARAYE
AB TOE DILLI DUR NAHI
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PICTURES IN MAKING

FAMOUS PICTURES LTD. (Bombay)

"Pugree", the next release through these prominent distributors, an All-India Pictures' social, starring Kamini Kaushal, Shashikala and Wasti is expected to be completed very soon.

At the studios, there are two other pictures on the sets, both being produced by the Kirti Pictures, namely, "Sati Soan" in Gujrati and "Maza Ram" in Marathi. Producer Kashyap is now ready with the script of his next picture which will be directed by him and is expected to take the floors very soon.

T. K. SCREEN CLASSICS (Bombay)

"Batohi", the company's maiden production, produced and directed by Kumar Menon is awaiting release. Their next is entitled "Niloufer" and is a dance musical starring Bharat Bhushan in the leading role.

TAJ MAHAL PICTURES LTD. (Bombay)

Their forthcoming picture, yet untitled, starring Nasem, Shyam and Ullhas is nearing completion under the direction of Ehsan.

SUPER TEAM FEDERAL PRODUCTIONS (Bombay)

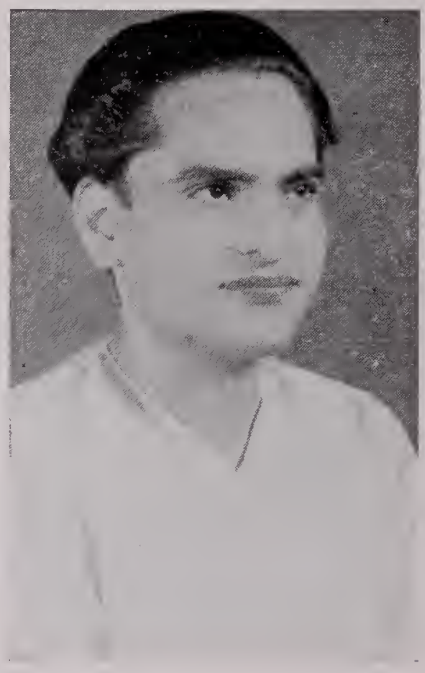
"Meri Kahani", the company's maiden social, starring Munawar Sultana and Surendra is awaiting release at Bombay and at several other stations, through Messrs. Kapurchand & Co., who have acquired rights for Bombay, C.P., C.I. and Bengal and Messrs. Aurora Talkies Distributors who have acquired the picture for Delhi, U.P. and East Punjab.

KULDIP PICTURES, LTD. (Bombay)

"Chunaria", the company's second picture starring Manorama and Wasti is expected to be ready for release by the end of this month. Meanwhile Mr. L. R. Bhakhri has started the production work of their third picture, yet untitled, for which the story, dialogue and songs are also written by Bhakhri himself and music direction is entrusted to Hans Raj Bahal.

FILMISTAN LTD. (Bombay)

With "Sajan" nearing its silver jubilee at the Novelty and "Shaheed" running in the 3rd month at the Roxy, Bombay, and also at Delhi, "Nadiya-ke-Par", produced and directed by Kishore Sahu is now ready for release. The picture stars Kamini Kaushal and Dilip Kumar. Two more pictures are fast nearing completion namely "Sanwariya", starring a debutante, Hafeez Jehan with Rehman



Recruit Satya Narayan Mandal, B.A., of Mangal Bhavan, Sabzi Bazar, P.O. Bankipore, Patna (Bihar), knows acting, dancing and directing and has won many gold and silver medals for proficiency in acting in college dramatics.

and Veera and "Actress", starring Rehana, Prem Adib and Meena. "Samadhi" is the name of the next picture now on the sets directed by Ramesh Saigal, dealing with the story of the I.N.A., and starring Ashok Kumar in the leading role, while yet one more picture to be directed by Bibhuti Mitra has also gone to the floors. With "Sargam" to be produced and directed by Santoshi, Filmistan have quite an imposing programme of production which they expect to complete by the end of 1948.

FILMLAND LTD. (Bombay)

This is a new concern floated by Mr. Muzammil and Begum Muzammil. Its first picture is entitled "Message of Mahatma Gandhi" which is reported to be an entertainment picture for which the story is written by Begum Muzammil and the screenplay by Zabak. Makil Rashid and Munir have written the dialogue and lyrics have been composed by Josh Malihabadi, Behzad Lucknavi, Ahsan Razvi, Jehan Qadar, Chughtai and Mahmud Sarosh. The music comes from Khan Saheb Abid Hussain Khan and Shanto Banerji and the cast includes Leela Chitnis, Muzammil, Shashikala, Jilloobai and Yaqub. The picture is being produced and directed by Muzammil.

"Insan Bano" is the title of the company's next production.

ALLIED ART PRODUCTIONS LTD. (Bombay)

The company's maiden picture, entitled "Gajre", starring Suraiya, Motilal and Gita Nizami with a supporting cast led by Sankatha Prasad is ready for release. It was directed by R. D. Mathur who is also responsible for the photography. Khaqan Hussain wrote the story and screenplay. G. D. Nepali composed the lyrics and Anil Biswas gave the music.

Their forthcoming pictures are "Har-Singar" written and directed by Mahesh Kaul and "Ittefaq" starring Suraiya, to be directed and photographed by R. D. Mathur.

AKASH CHITRA (Bombay)

"Lal Dupatta" the company's maiden social, produced and directed by K. B. Lall is awaiting release. The picture stars Madhubala and Ranjan Kumari with Sapru, Rajen and Usha, and comedian Kesari. Ranjan Kumari is reported to have given

)d dances, an added attraction for il Dupatta."

I TAN PICTURES (Bombay)

Producer-director M. Sadiq, who)duced the company's first picture. ajal", has already started the oting of the next one, entitled har Din" at the Shree Sound Stu-)s. The picture features Suraiya l Wasti in the support. Azam Ba-puri wrote the story and dialogue "Char Din" and Sham Sunder is rusted with the direction of music.

EVAN JYOT KALA MANDIR (Bombay)

"Dukhiyari", is the title of the npany's forthcoming picture di-ted by D. K. Ratan, starring rendra. Trilok Kapoor and Meena h a supporting cast led by Chan-amohan and Ranjit Kumari. Gyan itt is reported to have given a good isical score for the picture, which scheduled to be released at two eatres in Bombay and at Ahmeda-d, Poona, Surat and Baroda simul-neously through Maya Films, on Dussera Day.

"Magar Kyun?", the company's xt production is expected to go to sets very soon.

)TARA PICTURES (Bombay)

"Middle Fail" or "Ganwar", a mu-al comedy produced by this con-rn is ready for release. The picture reported to have mirth, music and nces in plenty. Produced and di-ted by Kishore Sharma, it has a st of seasoned as well as new ta-nted artistes such as, Kiran, Raj mar, Ahuliakar, Sankatha Prasad, kha, Shanti Madhok and Baby beida. Hanuman Prasad has given musical score.

IREE AMAR PICTURES (Calcutta)

"Shadi-Ke-Baad", a musical social, oduced by the concern is now com-ete and receiving the final touches fore being censored. Jyoti and narnath, a new pair of old stars id the cast of the picture which in-ides Sunder, Parbati, Khwaja Sa-and Tandon.

K. FILMS (Bombay)

The company's ambitious maiden oduction "Aag", produced and di-ted by Raj Kapoor and starring rgis, Kamini Kaushal and Raj Ka-or is having a good run at the yal Opera House, where it is re-rted to be drawing big crowds. Its next "Barsat" also a romantic social, starring Nargis and Raj Kapoor is now on the sets. The picture has a strong supporting cast led by Prem-nath and is also being directed by Raj Kapoor.

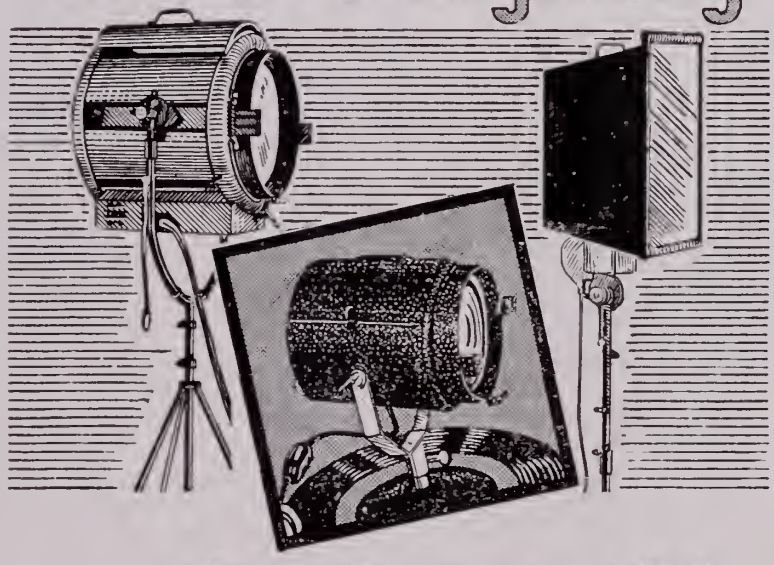
RUBY PICTURES (Bombay)

Another enterprising firm of distributors has bagged recently, "Duniyadari" directed by K. Advani for world distribution and has financed, "Jeene-do", "Dilwale" and "Jungle-Ki-Pukar" which are also being distributed by the firm, along with Gita Pictures' "Dhanwale" produced by Ramesh Vyas and directed by Ramanlal Desai starring Husna, Ramesh Vyas and Vina Kohli.

HINDUSTAN CHITRA (Bombay)

In the wake of the success of "Sindoor" and "Sajan", producer-director Kishore Sahu has started under the banner of this new concern its first picture, "Sawan Aya Re", starring Ramola and Kishore Sahu in the leading roles supported by David,

Planned Lighting



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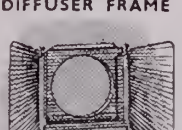

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Gulab, Mohna and Sofia. The story of the picture, as usual, is also written by Sahu himself, and the distribution rights for C.P., C.I. and Bengal have already been purchased by Messrs. Kapurchand & Co.

SHREE RANJIT MOVIETONE (Bombay)

Ranjit's latest release is "Jai Hanuman", a mythological picture, which was released at Calcutta and Bombay during September. Director Prahlad Dutt is progressing with his picture starring Shashikala, Aga Jan and Satish which is yet untitled and known so far as Ranjit Production No. 114. "Bhool Bhulaiya", a musical comedy starring Aga Jan, Zeb Kureishi is also progressing steadily under the direction of Taimur Behramshaw.

"Mitti-ke-Khiloune", "Kaun Hamara", "Lakhon-Mein-Ek", "Dunia-Ek-Sarai" and "Pardesi Maheman" are ready for release.

BHOOMRADDI PRODUCTIONS (Bombay)

"Mandir", their maiden picture, starring Shanta Apte and Shahu Modak, directed by the late Winayak is scheduled to be released at the local Swastik Cinema after the current picture.

FILMHIND CORPORATION (Bombay)

This new production venture of the trio consisting of Hundhraj, Ahemadali and Rangunwala assisted by Shirish Pathak is making rapid progress on their maiden jungle picture "Hunkar", starring Urvashi, Shanta Kunwar, Anwar, Makbul, Sadik Kumar and Satyarani which is being directed by M. A. Kazi.

ARVIND AND ANAND (Bombay)

Their much talked of picture "Khidki" shall have been released in two leading picture houses of Bombay besides other important stations of the province by the time this issue is published. It is also expected to be released at important stations in C.P., C.I. and Bengal.

NATIONAL THEATRES (Bombay)

Producer K. Asif is making rapid progress with the company's first production, "Hal-Chal" which stars top rank aristes like Nargis, Dilip Kumar, Sitara, Yakub, Begum Para and Mazhar Khan. The picture is being directed by Ojha of "Doli" fame.

K. Asif's next production is entitled "Bhagat Singh", dealing with the life of Punjab's great revolutionary, for which K. A. Abbas is writing the story.

AMBICA FILMS (Bombay)

The name of their maiden production has been changed from "Dil-ki-Awaz" to "Anokha Pyar". Sitaram V. Mungrey, the pilot of the concern has already succeeded in selling the distribution rights for several territories of this picture starring Nargis, Dilip Kumar and Nalini Jaywant, and produced and directed by M. I. Dharamsey. The musical score comes from Anil Biswas.

The company's next picture "Arpan" produced by Ramesh V. Mungrey, will also be directed by M. I. Dharamsey and includes a big array of well known stars in the cast.

CHITRAKALA MANDIR LTD. (Amritsar)

"Roop Rekha". the company's forthcoming production is reported to be a picture dealing with the eternal problem of labour vs. capital, replete with songs and dances. It is expected to be released in Calcutta very shortly in four picture houses simultaneously as well as in Central India and the North.

Their next is named "Darya-Kinare" and is reported to include some of the best known stars in the cast.

GITA PICTURES (Bombay)

Producer-director Ramesh Vyas has just completed his gypsy-cum-dance picture "Dhanwale" starring Husna, Ramesh Vyas, Veena Kohli, Devaskar etc., for which the music comes from Indravadan. He has also planned two further pictures called "Dhooan" and "Hamari Halat". All these pictures have been secured for world distribution by Ruby Pictures Ltd.

DIAMOND PICTURES LTD. (Bombay)

This enterprising firm of distributors released during the end of September a double programme of two Russian pictures, "Triumph of Youth" and "Happy Bride" at the local Capitol. Arrangements are being made to release these pictures at various other centres throughout India and it is expected that the technicolour documentary "Triumph of Youth" will make itself ve popular everywhere.

NOBLE ART PRODUCTIONS (Bombay)

Actor-producer-director Mazh Khan is rapidly progressing with l maiden production under the bann of this new concern named "Dil-l Duniya" starring Munawar Sultar Gita Bali and Mazhar Khan wi Jaswant, Madanpuri, Agha and S man in the support. Story for t picture comes from the pen of Z Sarhadi who has also written the d logue and Govindram is directi the music.

KAIFEE ART PRODUCTIONS (Bombay)

"Anokhi Seva", featuring Sof Amanullah, Chandrika, Sadiq. Prakash etc. is fast nearing comp tion under the direction of Safd Mirza. Story and dialogue for t picture are written by Kaifee a lyrics are composed by Aziz Siddic while Dhomi Khan of New Theati fame and M. Shafee are responsi for the music.

TIWARI PRODUCTIONS (Bombay

Producer Indra Prasad Tiwari busy with his maiden picture un the banner of this new concern, titled "Kis-ki-Jeet" which has labour problem, dealing with Paisa Fund Scheme, a hot topic, its theme. It is being directed Safdar Mirza.

Their forthcoming producti are "Madhur Milan". a jungle p ture and "Shanti" a social film, first of which will go on the s very soon.

PUNJAB FILM CORPORATION (Bombay)

The company's forthcoming p ture is a social film entitled "Put starring Mumtaz Shanti and Yak in the leading roles and will directed by Wali.

NAVBHARAT PICTURES (Bombay

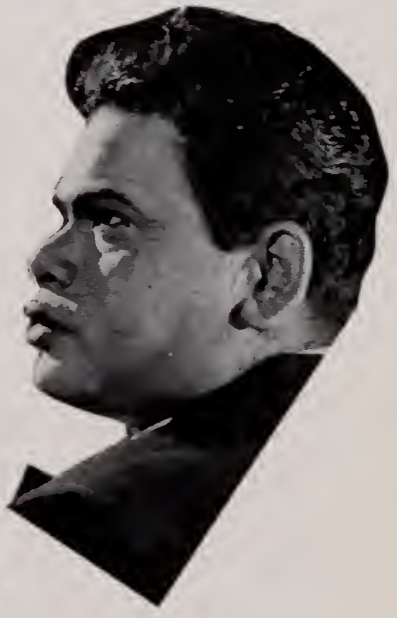
Arrangements are now being m for the release at a prominent p ture-house in Bombay of the co pany's maiden social musical "Dic starring Shobha Rani, Ranjana Ghansham. Produced by V. Sinha. written by Pandit Girish directed by Mukund M. Masure the picture introduces a new-co to the screen, Charubala in a pro nent role.

Printed by Archibald Pereira at New Jack Printing Works, Ltd., Globe Mills Passage, off Delisle Road, Bombay 13, and Published by him for " filmindia " Publications Ltd., from 55, Phirozshah Mehta Road, Fort, Bombay.

Tiwari Productions Presents Their Maiden Social

KIS-KI-JEET ?

SOCIAL LABOUR PROBLEM WITH (PAISA FUND SCHEME)
TO MAKE NATIONAL INDUSTRIES



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S. K. OJHA
Produced by:-
K. ASIF
Screenplay
HASRAT
Music
SAJJAD
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